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ABSTRACT

This curriculum unit is the second part of a three-part series. This unit focuses on helping students to distinguish fact from opinion, identify point of view and objectivity, understand bias, and recognize multiple perspectives in the media. Using historical and contemporary images and themes seen in U.S. and Japanese media, students become aware of how the media sometimes creates and perpetuates stereotypes and shapes opinion in its dissemination of information. A goal of this unit is to stimulate students to question their sources of information regularly so that they may form and articulate their own opinions. Provided is a rationale and introduction to the lessons, along with unit goals, materials, time required, suggested sequence of activities, small group roles, grade levels, subjects, equipment needed, icons, and references. Lessons included in the unit are: (1) "Images of the United States in Japan"; (2) "Stereotypes of Blacks in Japan"; (3) "Images of Japan in the United States"; (4) "Japan in Hollywood"; and (5) "Analyzing the Media." Handouts and primary source documents have been provided with each lesson to present students with a range of perspectives on the topic being studied. (LB)

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ED 433 296

U.S.-Japan Relations

The View From Both Sides of the Pacific

PART II

THE MEDIA IN U.S.-JAPAN RELATIONS: A LOOK AT STEREOTYPES

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SO 031 174

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NATIVE SORCERY!
WELLS OF DEATH!
DEADLY BLOW-GUN DARTS!
Into a poisonous wilderness of nameless terror ventures the screen's most amazing sleuth...to face the weirdest advanture of his perilous career!
PETER LORRE
as the master of mystery of Saturday Evening Post fame
in
MR. MOTO TAKES A CHANCE
with
ROCHELLE HUDSON
ROBERT KENT

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U.S.–Japan Relations:
The View From Both Sides of the Pacific

Part II
The Media in U.S.–Japan Relations:
A Look at Stereotypes

Developed by Gary Mukai
with contributions from Rozanna Fiore, Elizabeth Leicester, and Brent Mori

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> In the early 1960s, the United States tended to ignore Japan. When Kennedy mentioned Japan in the State of the Union message, the Japanese celebrated. At that time, almost all Japanese products were viewed as cheap and low quality. Now things have changed greatly.
>
> American newspapers have changed greatly because 30 years ago, Japan was never on the front pages. Now Japan has become a national issue. Some people say the threat from Japan is greater than from any other country.
>
> The U.S. media sometimes goes to an extreme in pointing out the dark side of society. Also, some coverage of small events is too great. There are still many press stereotypes regarding Japan (Proceedings, "Japanese and American Media: Coverage of Friction Between Two Nations," April 28–May 1, 1991).

The goals of *The Media in U.S.–Japan Relations: A Look at Stereotypes* are to help students to distinguish fact from opinion, identify point of view and objectivity, understand bias, and recognize multiple perspectives in the media. Using historical and contemporary images and themes seen in U.S. and Japanese media, we introduce students to how the media sometimes creates and perpetuates stereotypes and shapes opinion in its dissemination of information. We hope to stimulate students to question their sources of information regularly so that they may form and articulate their own informed opinions.

Lesson 1 of the unit introduces the concept of stereotypes by presenting impressions of the United States that exist in Japan. Students compare their experiences to newspaper accounts and media images of the United States in Japan and consider how the media may create an image of their society that is distorted or inaccurate. The activities of the lesson generate awareness of and reflection on the creation, presence, and use of stereotypes in everyday circumstances; and help students distinguish between fact and opinion.

Lesson 2 focuses on the social and political consequences of a specific stereotype, using the ban of the children's book *Little Black Sambo* in Japan, which resulted from an international conflict over stereotypes of blacks. The activities in this lesson concentrate on evaluating the original sources of the stereotype, how it was used in political and social contexts, what international consequences it engendered, and the role of the media in perpetuating, publicizing, and defining the stereotype and surrounding controversy. Newspaper editorials expressing different perspectives on the banning of the book are used for comparative analysis and to help students understand point of view and objectivity.

Lesson 3 turns the skills students have acquired in analyzing and evaluating stereotypes toward U.S. images of Japan. A slide presentation of magazine covers from the 1940s and 1980s is used to illustrate the historical consistency of themes of conflict, domination, militarism, and economic hegemony in media treatment of U.S.-Japan relations and will introduce students to the notion of bias in the media. Students will also

Unit Introduction

THE MEDIA IN U.S.-JAPAN RELATIONS:
A LOOK AT STEREOTYPES

Rationale and Introduction to Lessons

The Media in U.S.–Japan Relations: A Look at Stereotypes is Part 2 of the three-part curriculum unit series, *U.S.–Japan Relations: The View from Both Sides of the Pacific*. The media is a filter through which Americans and Japanese try to understand the relationship between their two countries and has a critical role in defining the public perceptions of this important, yet often troubled, relationship. People look to the media for help in learning about other countries. It is, therefore, a very powerful element in shaping our impressions of other countries' people and cultures, and in determining how we evaluate the actions and aims of other countries. In the March 7-13, 1994, edition of *The Japan Times*, Philip G. Altbach (professor and director of the Comparative Education Center, State University of New York at Buffalo) and William Cummings (professor of education and director the Asian Studies Program, State University of New York at Buffalo) contributed an article, "Cultural Education Needed to Strengthen Ties." The article opens with a reference to the talks between President Clinton and then Prime Minister Hosokawa in Washington, D.C., in February 1994:

> The failure of the recent U.S.–Japanese summit shows that cultural diplomacy, or better yet, cultural understanding, is needed as a key underpinning for all relationships between the two countries.
>
> Considerable ignorance persists. Just look at the media images of one country concerning the other. The Japanese public sees a colossal misunderstanding of American society and American reality portrayed even by the highest-ranking officials. Racial and ethnic stereotypes are endemic. Few in Japan have a clear understanding of the complexity of American culture and society. Similarly, Americans are woefully ignorant of Japan.
>
> We need to rethink a half-century of cultural and educational contacts and programs. We need, on both sides, to develop a set of cultural relations that will improve basic understanding of two complex cultures so that policy can be made on the firm base of knowledge, so that public opinion in both countries is well informed. As relations between Japan and the United States grow more complex, the need for more knowledge and understanding is great (*The Japan Times*, March 7-13, 1994, p. 8).

During a 1991 conference in Honolulu, Hawaii, focusing on "Japanese and American Media: Coverage of Friction Between Two Nations," Yukio Matsuyama, Chairman of the Board of *Asahi Shimbun* (a leading newspaper in Japan) said the following in his opening address:

have the opportunity to analyze 1912 *Life Magazine* images depicting people and cultures from around the world.

In lesson 4, part 1, students will hold a debate on a complex and highly emotional controversy: Japanese business purchases of highly visible "cultural properties" in the United States. The process of reading and analyzing multiple perspectives in the media on the several issues that make up this controversy, then reasoning out their own opinions and formulating them into arguments for a debate will teach students (a) to recognize the biases and opinions that inform media presentations; (b) to analyze the complexities of the controversy and the depth of the issues; and (c) to formulate their own opinions based on understanding and consideration of the issues. In part 2, students will examine images of Japan in Hollywood motion pictures, and design Hollywood motion picture posters based on these images and movie reviews.

The activities of lesson 5 focus on many different types of media in the United States and Japan. Having learned to evaluate the complexities behind simple media images, as well as the specific cross-cultural perceptions in U.S.–Japan relations, students practice evaluating the messages, implications, and effectiveness of various presentations in advertising, newspaper articles and editorials, opinion polls, Hollywood movies, and political cartoons.

Unit Goals

Each of the five lessons in this curriculum unit has specific learning objectives listed. These objectives have been divided into knowledge, attitude, and skill objectives for students. The following reflect larger goals for the curriculum unit as a whole.

In this curriculum unit, students will

- learn to distinguish between fact and opinion; identify point of view, objectivity, and bias; and recognize multiple perspectives presented in the media
- learn to recognize, evaluate, and see beyond cross-cultural stereotypes that have existed historically between the United States and Japan and that continue to be perpetuated
- learn how stereotypes affect international relationships and events
- develop a sense of personal and national responsibility for the projection and acceptance of stereotypical images, as well as for the consequences of international misunderstandings and events
- understand the influence of media images and accounts in shaping impressions and opinions
- learn to evaluate media presentations critically
- become familiar with and analyze the complex issues contributing to some controversies between the United States and Japan, including

conflicts in Japanese and African-American relations and the purchase of famous U.S. film studios by Japanese corporations

- learn to think critically and make informed opinions
- evaluate different opinions and generate alternative perspectives on an issue
- learn tools to enhance awareness and communication
- work effectively in small and large groups
- organize and express opinions in a debate

Materials

Handouts and primary source documents have been provided with each lesson to present students with a range of perspectives on the topic being studied. Permission is given to reproduce these handouts and documents for classroom use only. A list of materials for each lesson is provided in each lesson.

Time, Suggested Sequence of Activities

The Media in U.S.–Japan Relations: A Look at Stereotypes is divided into five lessons. We recommend 2-3 class periods for each lesson. The various activities have been designed to give students multiple perspectives on the topic being studied.

Small Group Roles

The Media in U.S.–Japan Relations: A Look at Stereotypes engages students in many small group activities. Some of the suggested roles and responsibilities for students working in small groups are:

- **Facilitator**: responsible for reading instructions or designating someone in the group to read instructions, for assuring that the group is on task, and for communicating with the instructor
- **Recorder**: responsible for writing answers to questions, taking notes, etc.
- **Timekeeper**: responsible for keeping track of the time allocated for activities
- **Materials Manager**: responsible for obtaining and keeping track of materials used by the group
- **Harmonizer**: responsible for the group process—making sure, for example, that no one dominates the discussion or that everyone is participating
- **Reporter**: responsible for organizing group presentations and presenting results of activities to the class

Grade Levels

Grades 9-12

Subjects

This curriculum unit is recommended for use in social studies, history, psychology, and contemporary issues classes.

Equipment

- Slide projector

Icons

For easier reference the following icons are used throughout the unit:

Notes to the Teacher

Slide Presentation

Homework

Small Group Activity

References

Altbach, Philip G. and William Cummings. "Cultural Education Needed to Strengthen Ties." *The Japan Times*, March 7-13, 1994, p. 8.

Matsuyama, Yukio. Opening address presented at the conference "Japanese & American Media: Coverage of Friction Between Two Nations," Honolulu, Hawaii, April 28 to May 1, 1991.

Lesson 1

IMAGES OF THE UNITED STATES IN JAPAN:
AN APPROACH TO STEREOTYPES

Organizing Questions

- What are some images that symbolize the United States in Japan?
- What is the role of images and stereotypes in cross-national perceptions?
- What are some ways to distinguish between fact and opinion?

Introduction

This lesson introduces students to some images that symbolize the United States in Japan and the role of images and stereotypes in cross-national perceptions. Students will learn to recognize and question stereotypes by critiquing images and perceptions of the United States that exist in Japan.

The activities encourage students to ask questions about images and information they encounter and to think about the ramifications of the use of stereotypes. The ultimate goal of the lesson is for students to acquire more tools for questioning and evaluating issues, to distinguish between fact and opinion, and to form their own opinions based on informed understanding.

Many of the images of the United States in Japan that students will see may have come from U.S. media in the first place. Some of the impressions of the United States that Japanese people express coincide with images projected by U.S. media, such as a land of freedom, adventure, independence, and individual expression. There are many dimensions to the relationship between Japan and the United States, some of them hostile, others friendly, and each differing with the individuals involved. The students should understand, therefore, that they are learning to ask questions, not to accept one interpretation as fact. That some of their observations of Japanese stereotypes of the United States may seem flattering and others offensive should not be a source of confusion. Rather, contradictory impressions should be used as a starting point to ask further questions about the historical, political, and cultural context of the images and to consider the differences between Japanese impressions of the United States and our own impressions of ourselves.

Objectives

knowledge

- to define and describe what stereotypes are
- to describe some images and stereotypes of the United States that exist in Japan

attitude

- to consider the image of the United States in the eyes of another nation

- to consider cross-cultural images and information in the media critically

skill

- to recognize the presence and role of stereotypes
- to acquire tools for thinking critically
- to distinguish between fact and opinion

Materials

- Handout #1: "Japanese TV Has a Yen for American Images," one per 2 students
- Handout #2: Images of the United States: an Evaluation Sheet, one per 2 students
- Slides #1–15: Images of the United States in Japan
- Slide Script for Lesson 1
- Handout #3: Stereotypes, one per student

Prior to teaching this lesson, please refer to the information on stereotypes contained in Handout #3, Stereotypes. Much of this information will be discussed during this lesson, and Handout #3 will be issued as a homework assignment.

Procedure

1. Inform students that Part 2 of *U.S.–Japan Relations: The View From Both Sides of the Pacific* focuses on the media in U.S.–Japan relations, with a look at stereotypes. The purpose of *The Media in U.S.–Japan Relations: A Look at Stereotypes* is to help students to distinguish fact from opinion, identify point of view and objectivity, understand bias, and recognize multiple perspectives in the media. Point out that the word *media* linguistically is plural. When people criticize the *media* as a bad influence on our lives, they are often referring to the television, perhaps the most powerful *medium* of all. In this curriculum unit, the word *media* will be used in the plural—examples from U.S. and Japanese media used in this curriculum unit include newspaper articles, magazine covers and articles, movies, television programs, advertisement, comics, political cartoons, opinion polls, and editorials. A look at stereotypes in the media in U.S.–Japan relations will be the primary focus of study.

   To begin lesson 1, elicit students' thoughts on stereotypes by asking them to define the word in their own terms, and having them express their opinions on whether they think stereotypes are useful or harmful, why they exist, and what stereotypes (of Japan or otherwise) they are familiar with. The following definition of stereotypes can also be found in the first paragraph of Handout #3, Stereotypes.

   According to Webster's New World Dictionary, a stereotype is "a fixed or conventional notion of a person, group, or idea held by a number of people, and allowing for no individuality or critical judgment." Stereotypes are one-dimensional generalizations, made by people around the world about others, based on nationality, language, race, gender, religion, occupation, regional roots, ethnicity,

appearance, and any other characteristic that people perceive as different.

2. Inform students that one stereotype about the United States that exists in Japan is that "Everyone in the United States carries a gun." Write this on the chalkboard. Ask them where they think this stereotype comes from. (*American movies, news stories on crime, recent shootings of Japanese students in the United States, U.S. military*) What image of the United States does it present? (*a violent, dangerous country*) What other facts or opinions could they give to qualify this stereotype so it reflects the truth more accurately? (*Not everyone in the United States carries a gun, violence is exaggerated in movies, most places are safe.*) What might a Japanese person think about Japanese society, where almost no one carries a gun, from comparing this stereotype of the United States to his or her own experiences? (*Japan is very safe, Japanese people live together harmoniously, Japan has few problems, Japan is very different from the United States, Japan is better than the United States.*) This example can also be found in Handout #3, part 3, paragraph 2.

3. Distribute Handout #1, "Japanese TV Has a Yen For American Images," an article from the *San Francisco Chronicle* on October 23, 1990. Have students read the selection and highlight some of the main images of the United States that are mentioned. As a class, have students name some of these main images. Write this list on the board. (*May include frightening, exciting, freedom, trend-setting, travel, Hawaii, girls, romantic adventure, images from TV such as Pacific Islands, Marilyn Monroe, retro, stars such as Frank Sinatra and Michael J. Fox, James Dean, Levi's.*) Ask students to evaluate the list: Is it accurate? What image does it give of the United States? Where do these images come from? Because the article was written by an American about Japan, do students feel it is biased in any way? Lastly, have students consider if Japanese persons would agree with his descriptions.

4. The next activity is a slide presentation of U.S. images in Japan. These images reinforce the quotes just read, including fast food, U.S. products, U.S. flags, and celebrities. They give a visual impression of the setting for these images. For each slide ask briefly what the slide represents, what stereotypes of the United States it may convey, what message it might convey, and where it comes from. Refer to the Slide Script on page 26 for information about slides #1–15.

5. Distribute Handout #2, Images of the United States: An Evaluation Sheet, to pairs of students. Have students work in pairs to identify which statements on the sheet are fact, opinion, or a stereotype. These terms are described on Handout #2. Allow about 20 minutes for this. Discuss pair responses as a class.

6. Bring closure to this lesson by reviewing the following:

   Facts are certain and can be verified. *Opinions* are judgments or appraisals formed in the mind about a particular matter. An opinion expresses how a person feels about something or what a person thinks is true. Opinions may be based on facts but are only interpretations. A *stereotype* is "a fixed or conventional notion of a person, group, or idea

held by a number of people, and allowing for no individuality or critical judgment." Stereotypes are one-dimensional generalizations, made by people around the world about others, based on nationality, language, race, gender, religion, occupation, regional roots, ethnicity, appearance, and any other characteristic that people perceive as different.

Identifying stereotypes can sometimes be more difficult than distinguishing fact from opinion. A stereotype may be a mix of both. The particular danger of stereotypes is that they never fully reflect the truth, and may have no basis in fact at all, but instead reflect a particular attitude or perspective. Therefore, when stereotypes are used as the basis for an opinion, the opinion may be distorted or based on untrue or irrelevant information.

When forming an opinion or evaluating how one feels about someone else's opinion, it is important to recognize what is fact, what is opinion, and what is an uninformative or potentially dangerous stereotype.

7. For homework and in preparation for lesson 2, assign Handout #3, Stereotypes, which summarizes the important points about stereotypes mentioned in lesson 1 and introduces students to how stereotypes are perpetuated and broken down. Inform students that lesson 2 will focus on Japanese stereotypes of blacks.

JAPANESE TV HAS A YEN FOR AMERICAN IMAGES

By Michael Berger, Asia Bureau Chief
San Francisco Chronicle, Tuesday, October 23, 1990
Reprinted with permission

While reading the following article, highlight some of the main images of the United States mentioned in the article.

This may be the most rancorous period in U.S.–Japan relations since World War II, but to watch television here, you would hardly know it.

Despite trade and economic friction between the two nations, the tube shows a continuing Japanese fascination with America.

The bewildering variety of America-related material to be seen every week is a mix of trend-watching, news reports on social violence, sports, and nostalgia.

Most of the images are scattered throughout the game shows, documentary specials, and five-minute "information spots" that dominate prime time television.

Almost none of them is produced by Americans.

Although Hollywood feature films are shown regularly (Sylvester Stallone's 1981 *First Blood* is being shown this week), the only U.S. television shows seen in prime time are "Sesame Street," which is used as an English-language instruction tool, and "Our House," a family drama of a type that has great appeal here.

Japanese programming executives say they generally prefer to choose single programs that they believe can win high ratings rather than gamble on more costly series. The series that are telecast, shows such as "L.A. Law" or "Starsky and Hutch," are used as time-fillers in the early morning.

But usually, the programmers look for footage that can be used in Japanese programs, especially those specializing in what is referred to here as "hot news."

This term often translates into what they're wearing this fall in New York or California, which American hotels and restaurants are "in," and a tourist attraction (like visiting a dude ranch in Wyoming) that might appeal to increasingly adventurous Japanese.

Hundreds of mostly youthful Japanese now work in the United States feeding information to Japanese television networks, scouring magazines, and negotiating for any videotaped material that could be useful to a producer back in Tokyo or Osaka.

handout #1

One typical five-minute "hot news" segment focused recently on the California beach town of Venice, where a young Japanese singer introduced a popular local restaurant, showed off the latest Jamaican-style hair wraps in shops, and extolled an entertainment guide "that tells you everything that's going on in L.A."

The show is sponsored by a department store that caters to affluent young Japanese, the fastest-growing target group of the overseas travel business.

"If it's fun, TV people are interested," said Sumiko Iwao, a sociologist who has lived in America and has done several studies on U.S.–Japan communications issues.

"The unfortunate part," she added "is that much of this material is very superficial."

The messages are also tough to classify, but 19-year-old Kiichiro Kotani gave it a try.

"The image I get of America on TV is a place where anything can happen," he said. "America can be frightening, but it also is exciting. There is lots of freedom there compared to what we know in Japan. My friends feel the same way."

He and other young people interviewed said they had little interest in trade or economic problems. For them, America, as office worker Kunio Ito described it, "is a place where you can see lots of friends."

Newscaster Katsuya Konishi is part of this new generation.

"We grew up in the 1960s and '70s," he said, "surrounded by American things—music, fashions, and fast food. For us, most new things came from America, and I think that's still true today."

For Kotani and many college students like him, visiting America is a trend in itself—one that is created in part by incessant TV advertising for overseas travel.

"Hawaii is the main place we want to visit," he said.

Why?

"Girls, of course," he laughed.

The travel ad blitz has romantic overtones for women as well.

"Some of our most popular tours," said a travel agent, "are to Guam and Saipan, because our clients are mostly young female office workers who see the handsome local young men in the TV ads and think they can have an adventure."

For them, the agent said, Guam and Saipan are America: "It's usually the Pacific islands they see on TV, so that's their image."

But interest in America does not end with palm trees and the beach life.

One recent television special devoted an hour to "the mystique of Marilyn Monroe," piecing together film clips and old interviews to tell the tragic story of an actress who is as famous among Japanese in 1990 as she was a generation ago.

The theme is part of a general trend here called "retro," as in "retrospective."

"Good old America" is a phrase that pops up in many conversations with Japanese these days, especially with older people who recall vividly when American products, to them, were truly supreme.

Several auto dealers in Tokyo, Osaka, and elsewhere have prospered by specializing in rebuilt, repainted and refitted 1950s American models. Whether an original Thunderbird, early Corvette or standard '57 Chevy, it can command a price of $30,000 or more.

A famous foreign face is always a high-demand item for TV commercials here, and some of the most visible here are American. The latest is Frank Sinatra, who looks at the camera holding what looks to be a martini and says that he likes a certain Japanese airline "because they do it my way."

Michael J. Fox uses his dynamism to plug a Japanese automobile. Stevie Wonder does the same for an electronics maker, and one of the most enduring modern American symbols, James Dean, remains closely linked with Levi's jeans.

Dave Spector, an American who covers Japan for ABC's "Home Show," is a sharp critic of Japanese television but has little fault to find with the image of his country as seen on TV here.

"It isn't the mix of material that's the problem—I'd pick pretty much the same shows myself," he said. "The problem is the imbeciles they sometimes select to give commentary. Very few Japanese in the media know what they're talking about when it comes to America."

Despite the inaccuracies and superficial treatments, other Japanese TV programs cast America in a different light.

One special featured spectacular rescue scenes of a Maryland policeman who nearly sacrificed his life to save several motorists from a suicidal driver.

"I don't know if a Japanese could do that," said Shigeo Nagashima, a former baseball star who often appears on panel shows.

"Americans always seem willing to help each other, even if they're strangers. That's always impressed me."

A recent story in a major U.S. newspaper claimed that Japanese television portrays America as "a country mired in crime, drugs, corruption, and greed," but newscaster Konishi disagreed.

Konishi, who co-hosts "Daywatch," an early morning television news report featuring U.S. coverage from the Cable News Network, once lived in America and travels there regularly.

He admits that some of the CNN footage displays America's unsavory side, but he denies that his program's use of it constitutes U.S.-bashing.

Konishi says the purpose is "not merely to focus on American problems, but to show that most of these problems—drugs, AIDS, environmental issues—are problems for the whole world."

U.S. treatment of aging, for example, commands increasing attention in Japan, the most rapidly aging society in the world.

NHK, Japan's public broadcasting network, recently telecast a documentary on how a retirement community in Arizona is trying to cope with some of its residents' senile dementia, among other problems of aging.

Media watcher Iwao said such programs "show that Japanese television is paying more attention to the American experience as a way to learn lessons."

Konishi acknowledged, however, that distorted images have developed between the two nations as a result of Japan's rise to economic prominence.

"It's true that many Japanese business leaders, politicians, and government officials think we have nothing left to learn from America," he said.

Many older Japanese, he noted, "have a kind of love-hate relationship with America, because their early lives were so dominated by America."

But among the younger generation, Konishi said, "it's very hard to find anyone who is anti-American. They are eager for information about America."

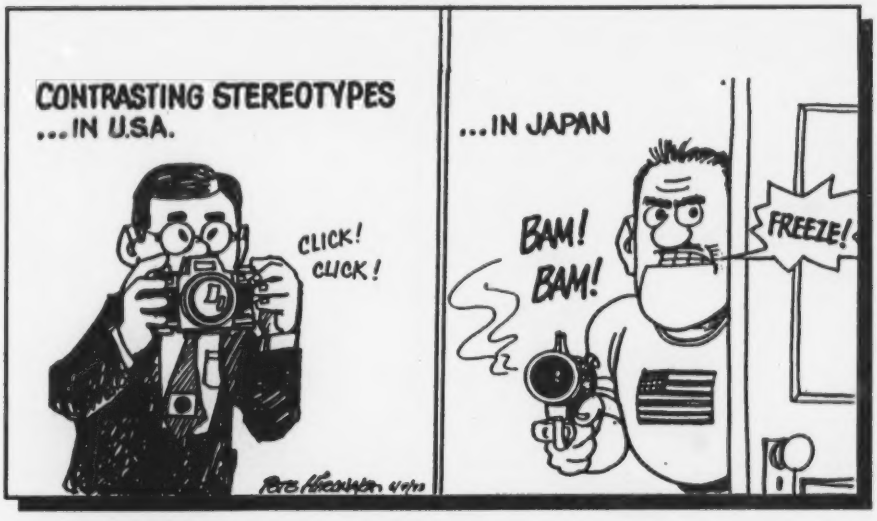
"I'd say they know more about America than Americans know about us—but that's a different problem."

IMAGES OF THE UNITED STATES: AN EVALUATION SHEET

Introduction

Distinguishing fact from opinion is not always easy. *Facts* are certain and can be verified. *Opinions* are judgments or appraisals formed in the mind about a particular matter. An opinion expresses how a person feels about something or what a person thinks is true. Opinions may be based on facts but are only interpretations.

According to Webster's New World Dictionary, a stereotype is "a fixed or conventional notion of a person, group, or idea held by a number of people, and allowing for no individuality or critical judgment." Stereotypes are one-dimensional generalizations, made by people around the world about others, based on nationality, language, race, gender, religion, occupation, regional roots, ethnicity, appearance, and any other characteristic which people perceive as different.



Reprinted with permission from Pete Hironaka and the *Pacific Citizen*, December 17, 1993-January 6, 1994

Identifying stereotypes can sometimes be more difficult than distinguishing fact from opinion. A stereotype may be a mix of both. The particular danger of stereotypes is that they never fully reflect the truth, and may have no basis in fact at all, but instead reflect a particular attitude or perspective. Therefore, when stereotypes are used as the basis for an opinion, the opinion may be distorted or based on untrue or irrelevant information.

When forming an opinion, or evaluating how you feel about someone else's opinion, it is important to recognize what is fact, what is opinion, and what is an uninformative or potentially dangerous stereotype.

handout #2

Directions

Many of the following statements are from Handout #1, Japanese TV Has a Yen for American Images. Identify the following statements as fact, opinion, and/or stereotype. Each statement may fit into only one category, or a combination of two or three.

1. Everyone in America carries a gun.
2. America is a big country.
3. This may be the most rancorous period in U.S.-Japan relations since World War II.
4. There is economic friction between Japan and America.
5. Almost none of the Japanese television shows about America is produced by Americans.
6. Hollywood feature films are shown regularly in Japan.
7. "Sesame Street" is one of the only U.S. television shows seen in prime time.
8. Japanese tourists are increasingly adventurous.
9. America is a place where anything can happen.
10. America can be frightening, but it is also exciting.
11. There is lots of freedom in America compared to Japan.
12. Japanese young people interviewed said they had little interest in trade or economic problems.
13. Most new things in Japan in the '60s and '70s came from America, and that's still true today.
14. Hawaii is the main place college students want to visit.
15. For college women, Guam and Saipan are America.
16. There is a general trend in Japan called "retro," for retrospective.
17. An original Thunderbird, early Corvette, or standard '57 Chevy can command a price of $30,000 or more in Japan.
18. James Dean is one of the most enduring modern American symbols.

19. Very few Japanese in the media know what they're talking about when it comes to America.

20. Americans are always willing to help each other, even if they're strangers.

21. America is a country mired in crime, drugs, corruption, and greed.

22. Drugs, AIDS, and environmental issues are problems for the whole world.

23. Distorted images have developed between the United States and Japan as a result of Japan's rise to economic prominence.

24. Many Japanese business leaders, politicians, and government officials think Japan has nothing left to learn from America.

25. The younger generation of Japanese knows more about America than Americans know about Japan.

SLIDE SCRIPT FOR LESSON 1

American Boulevard

The first five slides are advertisements from Seibu Department Store, which is a major department store chain in Shinjuku, a busy commercial district in Tokyo. The advertisements, posted around the store, are meant to draw customers to a clothing boutique. The images convey appealing attributes associated with the United States, including freedom, independence, fun and games, and English. For each slide, elicit from students the dominant images in the advertisement and ask them what general idea it is trying to convey.

After this slide series, have students evaluate this advertising campaign. What kinds of images and message does it use to attract customers? Would these ads be successful in the United States? If so, why? What stereotypes might the images perpetuate?

Slide #1
American Boulevard, Seibu, Shinjuku. The Japanese says "The America where you don't need a passport. American Boulevard." The image is located outside the store (on a separate building or outside the subway), and suggests a street sign, inviting the customer to travel down a road of adventure.

Slide #2
The marquee for American Boulevard outside the entrance to the store. The American flag is one of the strongest symbols of the United States, and can symbolize freedom, independence, and many other ideas. Ask students what impressions an advertisement with the American flag suggests.

Slide # 3
A poster for American Boulevard inside the store. The image of a tough, blue-eyed, red-headed boy in a team jacket suggests American teenage life. What might that symbolize? The English lists products at the boutique: "Jeans, City Casual, Shoes, Marine Goods, Surfboards, Wappens, Stationeries, Snacks." "Wappens" refer to patch-like emblems (such as those of the U.S. military) which are often sewn on to coats. English words themselves are a very popular fashion accessory, and the language symbolizes "foreignness," in this case, the United States. The Japanese in the green box says, "They're all Americans little by little." Over the product list it says, "Here, the America you like a lot:: American Boulevard."

Slide #4
A sign that says "Game" in an American flag emblem with a clown, suggesting fun and games. Underneath are signs to two cinemas. Some department stores in Japan have movie theaters.

Slide #5
A poster for American Boulevard. Almost entirely in English, this sign has "retro" images of American soldiers and English slogans, which suggest more of a motif than meaning.

Movies / Television

This series of slides presents advertisements of U.S. entertainment. Is Japanese culture this prominent in America?

Slide #6
A billboard for the movie *Home Alone*. Japan has an established film industry, but many American movies are very popular in Japan. *Home Alone* may be entertaining. Beyond that, it treats themes of absentminded parents, a violent and dangerous world, and the importance of independence and individual resourcefulness. *Home Alone* played in Japan. Ask students to imagine the impressions this film might give to people who are not Americans.

Slide #7
A world of "retro" images of Marilyn Monroe, a fast "classic" car, Hollywood, a rocket.—popular images in Japan that suggest America's heyday.

U.S. Products

The following set of slides shows U.S. products distributed in Japan. How are they advertised? Are they marketed differently than in the United States? What is the impression from the presentations? Note the prevalence of U.S. products in Japanese scenes.

Slide #8
Levi's, with a picture of James Dean.

Slide #9
Lee, with cowboy boots. Note that the Levi's and Lee advertisements are side-by-side on the billboard. Would this exist in the United States? What do James Dean and cowboys symbolize? (*retro, tough, independent*)

Slide #10
A billboard for Pepsi with M.C. Hammer. This advertisement could be seen in the United States. The main symbols in the ad are rock and roll and an African-American entertainer.

Slide #11
A Coca-Cola display. Many different Coke products and symbols, including a U.S. flag. "America" is definitely one of the selling images of this display, which shows a kind of Coca-Cola shrine. Would a display in the United States look like this?

Slide #12
A young couple in which the young man is carrying a fan with the "M & M's" logo. Popular events, such as concerts and festivals, often distribute fans with sponsor logos during the summer.

Slide # 13
Display of footballs. Football is called "American football" in Japan, to distinguish it from soccer.

Slide #14
McDonald's in Tokyo. There are 1,000 McDonald's restaurants in Japan. In addition to the usual McDonald's items such as Big Macs and fries, there are also items such as Teriyaki McBurgers.

Slide #15
Kentucky Fried Chicken in Tokyo. There are more than 1,000 Kentucky Fried Chicken restaurants in Japan. In addition to the usual KFC items such as original recipe chicken, biscuits, and coleslaw, there are also items such as rice balls and chicken sandwiches with seaweed.

STEREOTYPES

According to *Webster's New World Dictionary*, a stereotype is "a fixed or conventional notion of a person, group, or idea held by a number of people, and allowing for no individuality or critical judgment." Stereotypes are one-dimensional generalizations, made by people around the world about others, based on nationality, language, race, gender, religion, occupation, regional roots, ethnicity, appearance, and any other characteristic which people perceive as different.

While some stereotypes are very obvious, and easily disregarded, others can go unnoticed because they seem like common sense, or truly informative about other people and cultures. For example, one often hears that "Japanese people are hard workers." This seems like a useful characterization that tells us about Japanese values and helps explain why Japan is so economically successful. However, it is still a stereotype, because it doesn't tell us anything about the different kinds of work people do, or what they do when they aren't working, or consider that some people might not be hard workers at all. When this sort of generalization is accepted as a fact, it can become the basis of serious misinterpretation. Some people might say that Japan's economy is strong because its people are hard workers. In fact, they continue, Japanese work so hard that they have no individual personalities, and are trained to be submissive and do whatever their boss tells them. Combined with an old stereotype from World War II, the aggressive Japanese, we end up with an image of a nation driven to conquer the world's economy with its auto exports, made by unstoppable worker ants. This is quite a fearsome impression to have of 120 million people!

How are stereotypes perpetuated?
Stereotypes are perpetuated when people don't think about the messages they are conveying when they use certain images, words, or characterizations to talk about other people. Stereotypes are used every day about Japan by the U.S. media, politicians, business people, and others in daily conversation. In the media, where messages must be conveyed quickly and simply, they are often presented in the form of well-known symbols, such as a ¥ (yen) sign or a samurai, because people will recognize immediately that the subject is Japan. However, the initial impression established by the easily-recognized symbol, such as wealth or an exotic warrior, is never evaluated or questioned, so our impressions of what the speaker is saying about Japan are already colored by preestablished conceptions, expectations, and assumptions. In more sinister cases, people may use stereotypes intentionally in order to perpetuate negative impressions of others.

Many stereotypes have long histories. It is amazing that some of the characterizations made today about Japan and Japanese people originated when the first immigrants from Japan came to Hawaii in the 1880s, or in the Pacific War from 1941-45. For example, the stereotype of the "model minority" in the United States can be traced to the time when American landowners and entrepreneurs perceived Japanese workers as more diligent and controllable than other workers in performing manual labor. Today,

the characteristics of hard work, passivity, and "fitting in" have been transferred to Japanese Americans who may do well in school. The original historical context in which the stereotypes were created has been forgotten, but the stereotypes themselves continue to be used in completely different circumstances. In this case, stereotypes are not only narrow-minded, they are misinformative.

How do we break down stereotypes?
Every use of an image or stereotype in the media represents someone's opinion. Sometimes it is the opinion of the journalist, sometimes that of certain public figures, or "the public" itself. However, for every opinion, there is at least one other counter-opinion. A major step to breaking down stereotypes is to ask what opinion is behind every statement, and think of what other dimensions to the problem might exist.

When you are confronted with a stereotype, in the form of a cliché, obvious symbol, or caricature, the most important thing to do is to stop and think about what message is being conveyed, why it is represented that way, and what other sides to the story may exist. One stereotype of the United States that is held in Japan is that everyone in America carries a gun. Where do you think this stereotype comes from? What image of America does it present? What other facts or opinions could you give to qualify this stereotype so that it reflects the truth more accurately? What opinions might a Japanese person develop about Japanese society, where almost no one carries a gun, from comparing this stereotype of the United States to Japan?

Stereotypes may often contain some kernel of truth—they seem to describe actual phenomena or characteristics. However, there are always some members of a group who do not fit the stereotype, and there is always more to the people whom the stereotype seeks to describe. By recognizing the diversity and complexity of issues, people, and cultures, and reacting critically to what we hear about them, we can begin to move beyond simple and misinformative stereotypes and gain a deeper and more useful understanding of the world and people in it.

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Lesson 2

STEREOTYPES OF BLACKS IN JAPAN

WITH A CASE STUDY OF *LITTLE BLACK SAMBO*

Organizing Questions

- What are some of the recent controversies surrounding Japanese/African-American relations?
- How have stereotypes of blacks in Japan contributed to this controversy?
- What are *point of view* and *objectivity*?

Introduction

In this lesson, students will analyze some of the consequences and controversies generated by the use of stereotypes, in this case, of blacks in Japan. A series of events based on stereotypes generated an international controversy over Japanese/African-American relations. As a way of introducing this, students will discuss various perspectives on the controversial book *Little Black Sambo*. The activities in this lesson concentrate on evaluating the original sources of stereotypes of blacks in Japan, how these stereotypes were used in political and social contexts, what international consequences they engendered, and the role of the media in perpetuating, publicizing, and defining these stereotypes and the surrounding controversies. Newspaper editorials expressing different perspectives on the banning of the book *Little Black Sambo* in Japan are used for comparative analysis, and to help students understand *point of view* and *objectivity*.

Objectives

knowledge

- to learn general facts and chronology of recent events in Japanese/African-American relations
- to gain familiarity with the different perspectives on the controversy surrounding *Little Black Sambo*

attitude

- to gain awareness of potential damages of stereotypes to societal relationships
- to gain awareness of consequences precipitated by use of a stereotype

skill

- to learn skills for enhancing awareness and communication
- to understand *point of view* and *objectivity*

Materials:

- Slides #16–26: *Little Black Sambo*
- Handout #1: History of Japanese/African-American Relations, one per pair of students
- Handout #2: "Curtain Falls on 'Little Black Sambo'," one copy
- Handout #3: "Japanese Publishers Ban 'Sambo'," one copy

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- Handout #4: "Burning 'Little Black Sambo'," one copy
- Handout #5: "Trying to Mend Fences," one copy
- Handout #6: "Textbook to Introduce 'Activities'," one copy

Because the central activities of this lesson involve discussing the controversy surrounding the book *Little Black Sambo* and other stereotypical images of blacks in Japan, slides of some of these images have been included in this lesson in order to give students an understanding of the images being discussed.

Procedure

1. Discuss the homework reading (from lesson 1) , Handout #3, Stereotypes, by asking the following questions:

   What are stereotypes?
   How are stereotypes perpetuated?
   What are some ways to help break down stereotypes?

   Note: If lesson 1 was not taught, distribute Handout #3, Stereotypes (from lesson 1) to students for discussion of the questions above.

   Following this discussion, mention to the students that lesson 2 focuses on stereotypes of blacks in Japan. To set the historical context for this study, distribute Handout #1 to students. Have students read through the handout and discuss the focusing questions at the beginning of the handout.

2. Announce to the students that they will be seeing slides taken of various covers (from several editions) of the book *Little Black Sambo*, which was banned from most U.S. bookstores, libraries, and schools in the 1960s. The book was written by Helen Bannerman in 1899. Until recently, Japanese editions of the book were extremely popular in Japan. After listening to a synopsis of the story, students will discuss the controversy surrounding the publication of the book in Japan, the consequences precipitated by use of the stereotypes depicted in *Little Black Sambo*, and its impact on U.S.–Japan relations.

3. Read the following synopsis of the story *Little Black Sambo* to the class.

   Little Black Sambo was written and illustrated in 1899 by Helen Bannerman, an English woman in India, for her two young daughters. The story is summarized as follows:

   A little boy named Little Black Sambo receives some beautiful clothes from his mother, called Black Mumbo, and his father, called Black Jumbo. He goes for a walk in the jungle in his new clothes, and encounters a series of tigers. Each tiger threatens to eat him, but he outsmarts them by giving them an article of his new clothing, convincing them all in turn that they are "the grandest tigers in the jungle."

   Finally, when the tigers have taken all his clothes and he is very sad, he hears great growling sounds and thinks the tigers are coming back

to eat him, so he hides behind a tree. From there, he sees the tigers take off his fine clothes and start fighting with each other. They approach the tree where Little Black Sambo is hiding, grab one another's tails, and run around the tree in a circle. Little Black Sambo takes his clothes back and runs home, and the tigers run around so fast that they melt into butter. Black Jumbo, the father, finds the butter on his way home from work, and takes it home, where the mother, Black Mumbo uses it to make pancakes for dinner.

4. Show and discuss the *Little Black Sambo* slides using the Slide Script for Lesson 2 listed below. The purpose of the slide presentation is to set the historical context for the study of the recent *Little Black Sambo* controversy in Japan.

Slide Script for Lesson 2

Slide #16
This is the first edition cover of *Little Black Sambo*, which was published in 1899 London.

Slide #17
These are pictures from a 1908 edition of *Little Black Sambo*. This was the first book to take Sambo away from his imaginary setting in India and set the story the U.S. South.

Slide #18
This 1931 edition of *Little Black Sambo* depicts a very primitive setting for the story.

Slide #19
This is the first U.S. edition of *Little Black Sambo*, which was published in 1931. Helen Bannerman's original illustrations were used in this edition.

Slide #20
This is a 1933 cover, published in the United States.

Slide #21
This is a 1943 cover, published in the United States.

Slide #22
This is a 1953 cover, published in the United States. The *Little Black Sambo* story was probably brought to Japan during the Allied Occupation of Japan following the end of World War II in 1945. The first Japanese edition of *Little Black Sambo* was published in 1953.

Slide #23
This is the cover of a 1958 record called *Little Brave Sambo*, printed in the United States. *Little Black Sambo* was banned in the United States in the 1960s.

Slide #24
However, there were still many Sambo's Restaurants in states like California. Here is a 1976 Sambo's Restaurant menu.

Slide #25
This is a 1972 *Little Black Sambo* cover, published in Japan.

Slide #26
This is a section of a 1980 book that includes the story of *Little Black Sambo*, also published in Japan.

5. Divide students into five groups and have each group read one of the five handouts (Handouts #2-6) focusing on the story *Little Black Sambo*. The aim of this activity is for students to evaluate the social and political context of a stereotype and recognize points of view from people and organizations involved.

   Explain to students that *point of view* is the position from which something is seen, considered, or evaluated. Everyone has a point of view. It could be as a student, as a believer in a certain religion, as a member of a club, or simply as oneself with all the knowledge one has.

   A journalist's point of view can tell us a lot about what we can expect to read. We cannot always accurately anticipate a writer's point of view, but we can piece together as many clues as possible. We can find out the newspaper, wire service (e.g., United Press International (UPI), Associated Press (AP), Reuters), or the nationality of the newspaper for which the journalist writes.

   In the reporting of international news—as well as local news—the point of view of the journalist will greatly influence how an event is reported. For example, if two countries are at war, each country's journalists may report on the war in a way that makes the home country appear to be winning.

   Some journalists will try to present an *objective point of view*; that is, one that is balanced and does not support one side over another. *Objectivity* is hard to achieve, however, since writers only have access to a limited amount of information (remember fact and opinion), and they must decide how they will organize that information. As a result, even the most earnest attempts at objective reporting may actually favor one side.

   Allow groups 30 minutes to discuss the questions on their handouts.

6. Have each of the five groups share a five-minute summary of its article and the critical issues discussed. Most important, have the groups compare and contrast the different articles in order to emphasize the variety of perspectives on this controversial topic.

7. Mention to the class that lesson 3 will focus on images of Japan in the U.S. media.

Historical Context of Japanese/African-American Relations

Read through the following handout in pairs. Focus on the following questions while reading the handout:

- What are some of the controversies mentioned in this handout?
- What were some of the consequences of the use of stereotypes of blacks in Japan?
- What events mentioned in the handout were particularly surprising to you? Why?

Japanese/African-American relations date to the earliest encounter between the two countries, when Commodore Perry went to Japan in 1853. Japanese dignitaries were invited on board the American ships. There were black crew members on board who were either free or indentured servants, but the entertainment consisted of white crew members putting on what they called "an Ethiopian minstrel show" in blackface.

Some of these caricatures of blacks, characterized by exaggerated features, and primitive, servile, or buffoonish roles, have remained in Japanese media and popular culture up until recently.

From 1925 until it was discontinued in 1989, the logo of the popular Calpis dairy-based drink depicted a black person with a very large mouth drinking Calpis from a straw. It was designed by a German artist, and was meant to convey "health and vitality."

During the Allied Occupation of Japan, the *Little Black Sambo* story was brought to Japan, where it remained a popular children's story until its publication was discontinued in 1989.

From 1960 to 1989, the logo of Takara toy company was a depiction of a black child winking with big eyes and a bow on her head.

In the mid-1980s, mannequins depicting blacks with very exaggerated features were used in displays in some Tokyo department stores.

In 1989, almost all of these images were abruptly discontinued. To discuss the reasons why, it is important to describe the relationship between the United States and Japan in the late 1980s. Economic friction was running high, as the unprecedented U.S. trade deficit with Japan continued to grow and people felt that the U.S. economy was declining.

Japanese corporations began to invest in the United States with high visibility. One may remember the purchases of the Rockefeller Center, Pebble Beach, Columbia Pictures,

and even more recently the Seattle Mariners by Japanese corporations. However, even before that, in the late 1970s and early 1980s, Japanese corporations had been setting up plants and offices in the United States. In local disputes, Japanese corporations were accused of discriminatory hiring and employment practices against minorities and women. Later in the 1980s, Japanese manufacturers were accused of practicing more sophisticated discrimination—having learned from their colleagues who had lost lawsuits in urban areas; critics claimed that manufacturers were opening plants in suburban or rural areas where minority populations were low enough that there simply weren't many minority workers around to hire.

It is important to note that a couple of surveys have been done fairly recently showing that African Americans do not feel hostility or prejudice against Japanese in any greater proportion than European Americans, and in fact, on a graduated scale (great hostility, some hostility, little hostility, no hostility), they tend to feel somewhat less hostile statistically. These surveys, "Black American Attitudes Toward the Japanese," were conducted in 1991 by Paige L. Cottingham and Milton Morris.

This has been the atmosphere surrounding U.S.–Japan relations since the 1980s, and the setting for an international controversy that was ignited in 1986 when then Prime Minister Nakasone, in a speech to junior party members, stated:

> Japan is now a highly educated and fairly intelligent society, much more so than America, where intelligence on the average is still very low. In America, there are many blacks, Puerto Ricans, and Mexicans.

This remark was picked up by the *Washington Post* and received a lot of attention. The Congressional Black and Hispanic Caucuses demanded an apology, and civil rights groups marched on the Japanese embassy in Washington. When he realized how serious this was becoming, Nakasone apologized. Even so, a coalition of African-American business leaders published newspaper ads calling for economic parity, and in December 1986, Jesse Jackson was a guest at an International Human Rights Day rally in Japan, where the message was one of solidarity between Japanese minorities and American minorities.

In 1988, Michio Watanabe, a former Liberal Democratic Party politician, remarked that:

> Americans use credit cards a lot. They have no savings, so they go bankrupt. If Japanese become bankrupt, they think it serious enough to escape into the night or commit family suicide. But among those guys there are so many blacks and so on, who would think nonchalantly, "We're bankrupt, but from tomorrow on we don't have to pay anything back. We just can't use credit cards anymore."

When this remark was reported in the media, the American audience was already primed for mobilization. Again there were protests and letter writing campaigns to then Prime Minister Takeshita. The Congressional Black Caucus and other African-American organizations called for a study of foreign-owned companies in the United States, led a

"Buy American" campaign, and mobilized protests and attention on discrimination. Watanabe quickly apologized.

In conjunction with the reaction in the United States, U.S. newspapers circulated a report of derogatory images of blacks on merchandise in Japan. The controversy had been reported in Japan as well, and Nakasone's remarks had received criticism from opposition party members. In 1988, a 9-year-old boy in Osaka Prefecture named Hajime Arita read a newspaper article about such merchandise. He was so upset that he went out and looked for such merchandise, and found many items. His family founded the Association to Stop Racism Against Blacks, and coordinated letter-writing, publicity, and education campaigns.

In general, the awareness of racism and mobilization against it increased within Japan, and several of the corporations, such as the ones mentioned, discontinued use of the images and products depicting blacks in demeaning or stereotypic ways.

Even with all the uproar, Japanese/African-American relations remains a controversial issue. You may remember a remark made in 1990 by a Japanese politician, Justice Minister Seiroku Kajiyama, who said of prostitutes from Southeast Asia who had been arrested in the Shinjuku neighborhood of Tokyo:

> They ruin the neighborhood. They say bad money drives out the good. It's like in America when neighborhoods become mixed because blacks move in and whites are driven out.

This handout presented some of the historical context of stereotypes of blacks in Japan and some of the international, political, and economic repercussions of such stereotypes. It is important to understand the evolution of such stereotypes in-depth, and discuss ways to recognize, understand, and act on controversies generated by the use of stereotypes.

CURTAIN FALLS ON "LITTLE BLACK SAMBO"

Attacked for Racism, Publisher Shelves its Best-Selling Children's Book

The Japan Times, Friday, January 20, 1989
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A children's picture book that has been a bestseller in Japan for more than three decades is disappearing from bookstores. Publishers have decided to stop printing it following charges that it is racist.

"Little Black Sambo," a tale set in India about a small boy's adventures with tigers, was written by Helen Bannerman in Britain in 1899 for her daughter.

Iwanami Shoten, the first Japanese publisher of the book, decided in December not to reprint it. Other leading publishing companies such as Shogakukan Ltd., Gakken Co., and Kodansha Ltd. had earlier given up printing or marketing the book.

Iwanami's chief editor of children's books, Hisao Ogawa, said the company began discussing the matter with experts on children's literature last summer and concluded the book contained elements of racial discrimination, especially in its title.

"The decision to stop printing the book was particularly difficult to make, because it was the all-time best-seller in the juvenile section, selling more than 1.2 million copies since its first publication in 1953," Ogawa said.

Changing society

Children loved the book and their support kept it the most popular book in juvenile literature for a long time, he said. "But changing social circumstances have convinced us that the book's life has come to an end," he said.

The company had not realized the name Sambo was regarded as offensive to blacks, Ogawa said, until consumers complained about it.

He said the question of whether the word "kuro" (black) should be deleted from the Japanese title, "Chibikuro Sambo" had been raised some 20 years ago but Iwanami had decided to keep the name.

Japan drew harsh criticism from the U.S. Congressional Black Caucus in August 1988 for making and marketing products such as mannequins with exaggerated features, which the congressmen said depicted blacks in a stereotyped and degrading way.

Politician's blunders

Public attention was focused on the issue after overseas criticism of some Japanese politicians' remarks disparaging blacks and explanations that many Japanese did not regard Black Sambo toys and portrayals of blacks in advertisements as racially derogatory but as "humorous and friendly."

Midori Fujita, a specialist in African studies, said, "The Japanese awareness of the problem came a little too late." Fujita noted that the U.S. civil rights movement led to a ban on "Little Black Sambo" books by the end of the 1960s.

"Sambo and his family represent blacks under colonial rule and are depicted as subhuman," Fujita said. "Children reading the book may subconsciously get a wrong image of blacks."

Lack of interest

Fujita, who lived in East Africa for two years and on the U.S. East Coast for several years, said Japanese had not been very eager to learn about black culture, while paying "excessive attention" to the cultures of Caucasians.

Fujita said Japanese had thus acquired "Caucasian attitudes," including racial discrimination against blacks and the concept of white superiority.

Some Japanese fans of Sambo, however, are unhappy with the publishers' decision to stop printing the book.

Norishige Fukushima, a high school teacher in Nagoya, wrote in an article he contributed to the *Asahi Shimbun* that the story had been performed 50 times by his school's theater club and that the race of the boy did not matter to the students.

"There's no black, yellow, or white to the children. They don't have the prejudices of grownups," he said.

"Never give up hope, no matter what may happen, and one can overcome hardships with courage and wisdom—these are the messages carried in the tale," he claimed.

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1. What is the main issue or controversy in the article?

2. Construct a brief chronology of the events in the article—What happened? What were the events leading up to the main issue? What were the consequences? Who are the main people in the events?

3. Are all the events mentioned directly or indirectly related? How? Why did the main events or issues have the effects that they did?

4. What different points of view are expressed in the article?

5. What is your point of view on the banning of the book in Japan?

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JAPANESE PUBLISHERS BAN "SAMBO"

By Margaret Shapiro, *Washington Post* Foreign Service
The Washington Post, January 25, 1989
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"Little Black Sambo," for years one of Japan's most popular children's books, will no longer be published by Japan's major publishing companies because of continuing foreign criticism of alleged anti-black sentiments here.

The decision by Japan's major publishing houses to stop printing or selling "Little Black Sambo," the 90-year-old story of a dark-skinned little boy who is chased by, but ultimately outwits, some tigers, is the most recent sign of concern about the growing perception in the United States and elsewhere that the Japanese harbor negative views of black people.

Last summer Japan came under severe criticism, and boycott threats by black groups in the United States, after the *Washington Post* reported that toys based on Sambo and a fat-lipped black bushman were all the rage here, and a mannequin maker was producing black mannequins with grossly distorted features.

Two days after the *Post* story appeared, a prominent Japanese politician, Michio Watanabe, was quoted as saying that American blacks don't really mind going bankrupt.

The Japanese Embassy in Washington was besieged with irate telephone calls in reaction. The makers of the toys and the mannequins stopped production, and Watanabe apologized.

In the six months since then, the issue of Japanese perception of blacks, and whether it is racist, has been the subject of extensive soul-searching in the Japanese media and by government officials.

"It is inexcusable to view other races in terms of one's own arbitrary, one-sided images, and what's more, to translate those images into caricatures and marketings. Whether or not there is any intention of racial discrimination has no relevance; as long as it hurts others' feelings, it can't be justified," Kagefumi Ueno, a foreign ministry official, wrote last fall in a newspaper column that ministry officials said they hoped would increase public awareness of the problem.

Some firms with international business have launched programs to make their employees more sensitive to different races. And a few citizen groups against racism have started up, including one set up by a young boy in a city outside Osaka. Hajime Arita, 9, and his family established the Association to Stop Racism Against Blacks and bombarded publishers with letters protesting continued printing of "Little Black Sambo." Despite Japan's vast international success, most Japanese have had little contact with blacks or other foreigners and thus sometimes hold stereotypical images of them.

Publishing company officials said they decided to stop printing "Chibikuro Sambo" after they became aware that the term "sambo" has much broader, racist connotations than the simple story of the boy and the tigers implies. "Sambo" was once used in the United States as a derogatory way of referring to blacks.

handout #3

An editor at Shogakukan Publishing Co. here said Sambo has been "very beloved" by Japanese children, but that after all the negative publicity of last summer Shogakukan and other publishing houses "found out Sambo has a very discriminatory history and name" and thus stopped printing the book.

Officials at Iwanami Shoten Publishers, one of Japan's most prestigious publishing companies and one of the last to announce it would stop publishing "Sambo," said the book has been one of its biggest sellers since it first began publishing it in 1953. But, an official said, "changing social circumstances have convinced us that the book's life has come to an end."

Not everyone has applauded the publishers' decisions. Norishige Fukushima, a high school teacher in Kyoto prefecture, wrote an article in the *Asahi Shimbun* newspaper urging that this "wonderful story" not disappear.

"If our country today ignores the core of the problem and...[seeks] such a cheap solution, I must say the future of our children is an unfortunate one," he wrote.

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1. What is the main issue or controversy in the article?

2. Construct a brief chronology of the events in the article—What happened? What were the events leading up to the main issue? What were the consequences? Who are the main people in the events?

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4. What different points of view are expressed in the article?

5. What is your point of view on the banning of the book in Japan?

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BURNING LITTLE BLACK SAMBO

By Naoo Harada, *Asahi Shimbun*, January 28, 1991
Translated from the Japanese newspaper *Asahi Shimbun* by The Asia Foundation's Translation Service Center
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Something very strange is going on in Nagano, the city that is bidding for the 1998 Winter Olympics. In a misguided attempt to enhance the municipality's chances, the board of education has ordered public schools and libraries to remove all copies of "Little Black Sambo," the picture book accused of racial stereotyping. The authorities even requested that parents destroy any copies at home.

Officials justified the action by citing a 1988 *Washington Post* article, which, they said, criticized Black Sambo characters with exaggerated facial features used in Japan and continued publication here of the book itself. The directive also referred to a protest letter in August 1988 from the U.S. Congressional Black Caucus to Prime Minister Noboru Takeshita.

However, the rationale for censorship is based on erroneous information. Although the *Washington Post* article described a line of toys and beachwear with stereotyped images of blacks, it did not mention the book.

The Congressional Black Caucus protested Prime Minister Yasuhiro Nakasone's 1986 slur about the intellectual level of U.S. minorities and a derogatory remark about the spending habits of American blacks in 1988 by Liberal Democratic Party leader Michio Watanabe. They also objected to a statement last September by Justice Minister Seiroku Kajiyama comparing Southeast Asian prostitutes in a Tokyo entertainment district with black Americans moving into a white neighborhood.

But the U.S. politicians have never raised the "Little Black Sambo" issue in Japan. Why Nagano officials implied that Americans were outraged at the book instead of by the bigoted statements of Japanese leaders is a mystery.

Another error deserves mention. The board of education said that publication of "Little Black Sambo" was suspended in the United States in the late 1960s, but three firms still publish it there.

People who distort the facts this way for their own advantage are fully capable of human rights abuses and propagandistic indoctrination.

Where do Nagano officials get the authority to burn books? Not even during World War II hysteria did the educators force citizens to discard privately owned books.

The staff in one Nagano public library took the two copies of "Little Black Sambo" from the shelves and deleted the title off the catalog. No one is permitted to see the copies.

More incredibly, they also removed a study of the classic published by my firm, "Out of Print: Little Black Sambo," from general circulation. It is now on restricted access; only researchers may use it.

Our work traces the book's history in Japan from the first translation in 1953 to suspension of publication in December 1988 because of foreign criticism. We present the controversy over "Sambo" in Britain, the United States, and Japan and analyze the

dispute over freedom of expression. "Out of Print" contributes to the struggle against racial prejudice.

It's beyond comprehension that a public library, the citadel of an informed citizenry, would meekly submit to censorship. Nagano librarians apparently believe that Japanese should not see, read, or think about discrimination.

Book burning in Nagano has a chilling effect on civil liberties and sends exactly the wrong message to the International Olympic Committee.

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5. What is your point of view on the banning of the book in Japan?

TRYING TO MEND FENCES

By Gwendolyn J. Nagashima, *Black Enterprise*, November 1989
Reprinted with permission

Since former Japanese Prime Minister Yasuhiro Nakasone's remark about the intelligence—or lack thereof—of Hispanics and blacks, many have been decrying the insensitivity and racist images flowing from the economic giant across the Pacific. But the Japanese apparently have failed to get the message. In September a Japanese tourist magazine published a map that depicted Harlem in an illustration of a black woman, a bandanna topping her head, and two children.

"I am fed up with these continuing insults by the Japanese..." declared Harlem Assemblywoman Geraldine L. Daniels, who led a protest to have the map eliminated from future issues of the magazine.

The increasingly strained relationship between black Americans and the Japanese has prompted efforts in both countries to try to strengthen the ties between the two cultures.

In Indianapolis, the Indiana Black Expo recently held its first Japanese-African-American Conference. Colleen Hector, the conference director, believes the organization succeeded in increasing communication between the two groups. "As a result of the conference, I've been invited to come to meetings of the Indianapolis Japan Business Organization to explore how we can work together on future projects. We've also been approached with the idea of working with the Japan African-American Society (JAAS) to host an international exposition in Tokyo in 1991," she says.

Touting the power of the $300 billion black consumer market, NAACP Western Regional Director James L. Martin is scheduled to lead a delegation of prominent black Americans on the NAACP-Japan "Mutual Interest Tour." The group is being partially underwritten by Japanese and American companies.

Leading the Japanese effort at the grass-roots level is the Arita family—Kimiko, Toshiji, and 10-year-old Hajime. Offended by a floor mat in the shape of a black Sambo doll, Hajime hold his parents, "If this mat looked like me and people were stepping on it, I would be angry." The family organized the Association to Stop Racism Against Blacks and through a letter-writing campaign persuaded nearly a dozen companies to drop the offensive logos, and stopped the publication of the children's book, "Little Black Sambo."

The Aritas recently visited the United States on behalf of the Black Business Council. These efforts are a start, remarks Rhuenette Washington, a project manager of the NAACP's San Francisco office, "but there's a hell of a lot more to do."

---

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TEXTBOOK TO INTRODUCE "ACTIVITIES"

The Whole Family Works to Undo Racism Against Blacks
The Association to Stop Racism Against Blacks in Sakai City

Sankei Shimbun, April 9, 1992
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The Association to Stop Racism Against Blacks, an organization formed by the family dedicated to undoing racism, in Sakai, Osaka, is featured in the section on human rights education in the 1992 social studies textbook for sixth grade published by Mitsumura Book Publishing Co. Ltd. The textbook has been widely acclaimed overseas, including in the United States.

The Association to Stop Racism Against Blacks was formed by Arita Toshiji, who works for the Sakai City Education Committee, Arita Kimiko, and their son, Hajime, in August 1987. Through their investigation, the Aritas found that products that stereotyped blacks as primitive people with thick lips were marketed nationally, and they started a campaign to have manufacturers recall such racist merchandise.

In 1988, the Aritas were invited to the United States by the Black Business Council and visited black communities in New York and other cities. They have thus contributed to the friendship between the United States and Japan while continuing their activities to undo racism.

The second volume of the textbook includes a section entitled "We Are All Citizens of the World," which describes the activities of the ASRAB with the photo of the Aritas.

The section describes the history of the ASRAB, including Hajime's question about racist merchandise, the formation of the Association, and their visit to the United States, through Hajime's point of view. The section also includes Hajime's statement "We are not white, black, or yellow, we are all just human beings, citizens of the planet called Earth."

In September 1991, Marvyn M. Dymally, a member of the Congressional Black Caucus, learned of the inclusion of the section in the textbook and sent a letter to then Prime Minister Kaifu, stating, "I join my colleagues in the United States Congress to congratulate you for one of your 1992 social studies textbooks for the sixth graders."

It has been three-and-a-half years since the formation of the ASRAB. Hajime who is in the eighth grade today says, "I would like elementary school children to know about our activities and raise their consciousness about racist merchandise."

The textbook section referred to in this article appears on the next page.

Hajime's "We Are All Citizens Of The World"
Social Studies Textbook for Sixth Grades
Translation from original text, page 23

We Are All Citizens Of The World

We have learned about the basic human right guaranteed to the people by the Constitution of Japan. Let us now take a look at the human rights of people of other countries.

Hajime Arita of Sakai (Osaka) was in the 4th grade when his father read to him a rather surprising article in the newspaper. The article said that there were many stores in Japan selling products that blacks felt were racist. He went out with his mother and father to see exactly what kind of racist merchandise the stores were selling. He did not like what he saw, and he decided to write to the manufacturers to ask them to stop making and selling merchandise offensive to blacks. He wrote, "Please do not sell such racist products. It is not right to hurt people."

Hajime also wrote to the newspaper in which he had seen the article about racist products. He said, "We are all human beings. It is wrong to discriminate against people just because of the color of their skin. My mother, father, and I formed a group The Association to Stop Racism Against Blacks because we feel that each person must do what he or she can to stop such discrimination."

His activities received wide publicity in the press, and before long he was invited to the United States. When asked about his movement on TV, he said, "We are not white, black, or yellow, we are all just human beings, citizens of this planet called Earth. It is wrong to discriminate against others. If we allow discrimination against one group to continue, we would, in effect, be allowing others to discriminate against us."

The movement started by Hajime and his family can teach us many important things. In Japan, there is still much prejudice against Koreans and other ethnic groups. We must make every effort to eliminate such prejudice and stop discrimination against people who are different from ourselves.

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5. What is your point of view on the banning of racist merchandise in Japan?

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Lesson 3

IMAGES OF JAPAN IN THE UNITED STATES

Organizing Questions

- What are some images that symbolize Japan in the United States?
- What is the role of images and stereotypes in cross-national perceptions?
- What is bias in the media?

Introduction

In this lesson, students will analyze stereotypes of Japan in the United States. This will be done through an examination of images from U.S. magazine covers from the 1940s and the 1980s-90s. Relevant points to be raised about the images include the nature of U.S. stereotypes about Japan, the relationship and differences between the historical and contemporary contexts of these stereotypes, and the common characterization of U.S.–Japan relations in terms of conflict. The issue of bias in the media will also be examined.

Objectives

knowledge

- to become familiar with stereotypes of Japan in the United States
- to trace the history of some stereotypes in terms of conflict

attitude

- to recognize and question our own stereotypical perceptions

skill

- to apply tools for questioning stereotypes
- to generate alternative perspectives on an issue
- to understand bias in the media

Materials

- Slides #27–38: U.S. magazine covers from the 1940s and the 1980s-90s
- Slide Script for Lesson 3
- Handout #1: Description of Bias Categories, one per student
- Handout #2: Questions for Evaluating Stereotypes, one per pair of students
- Visual #1: An Arabian Night, one copy
- Visual #2: Graduating Exercises of a Cooking School in Darkest Africa, one copy
- Visual #3: Confetti Throwing in Russia, one copy
- Visual #4: Golfing in the Suburbs of Yokohama (Japan), one copy
- Visual #5: Greece—Olympian Games of Today, one copy
- Visual #6: The Bull Fight in Spain, one copy
- Visual #7: Playing "Crack the Whip" in Switzerland, one copy

- Visual #8: A Distressing Episode of Early Days in the West, one copy
- Visual #9: A Picnic "En Famille" in France, one copy
- Visual #10: Diving for Pearls in the South Seas, one copy
- Visual #11: Saturday Night in Constantinople, one copy
- Visual #12: Bobbing for Pretzels in Berlin, one copy
- Visual #13: Hunting Camel's Hair Undershirts in the Caucasus, one copy
- Visual #14: A Spelling Bee in Wales, one copy
- Visual #15: "Cut Your Neighbor" or "Freeze the Blighter," the Popular Pastime of England, one copy
- Visual #16: Shooting Butterflies in the Andes, one copy

Procedure

1. Ask students to identify images, stereotypes, and perceptions of Japan with which they are familiar. These may range from geisha and samurai to cars, hardworking people, etc. Evaluate some of these by asking what they say about Japanese people (the nature of the stereotypes), what they leave unexplained (what questions can we start with to break stereotypes down), and what they may say about U.S. society (why do Americans have these images).

The Japan Pacific Resource Network did a study, *Media Biases in Covering Japan: Title Analysis of* Newsweek, Time, *and* U.S. News and World Report: *1988-1991*, in which it identified the following as stereotypes of Japan: cherry blossoms, chrysanthemum, flower arranging, Mt. Fuji, *gaijin* (foreigner), geisha, harmony, judo, *karaoke* (background music without vocals), rice, ritual, *sake* (rice wine), salaryman, samurai, *sayonara* (good-bye), *-san* (used when addressing someone else, e.g., Tanaka-san), shogun, shrine, sushi, tatami (a type of straw mat used in traditional Japanese rooms), teahouse, tofu, yen, zen.

2. Briefly review the history of U.S.-Japan relations during World War II and the Allied Occupation of Japan from 1945-1952. If students have recently completed a unit on this, ask them to recall some of the main dates and events of that period, writing them chronologically on the chalkboard. Otherwise a brief summary is included with the slide presentation script.

3. Introduce the notion of *bias* in the media. Distribute copies of Handout #1, Descriptions of Bias Categories, to students to use as a guide for discussion. Following this discussion, students will be discussing actual U.S. magazine covers from the 1940s and the 1980s-90s. The following information is contained in the handout:

Bias is a point of view where something is obviously favored, even distorted. Some critics of U.S. media coverage of Japan argue that such coverage is often biased in terms of the following categories: use of war metaphors, "us versus them," anxiety, cultural stereotypes, lack of humanity, and Japan-as-monolith (Japan Pacific Resource Network, *"Media Biases in Covering Japan: Title Analysis of* Newsweek, Time, *and* U.S. News and World Report, *1988-1991"*). The Japan Pacific Resource Network's description of the bias categories are listed on the next page.

War Metaphor Bias
The war metaphors used by the media to characterize U.S.–Japan relations, as in the *Newsweek* cover title of October 9, 1989, "Japan Invades Hollywood," tend to radicalize existing problems in the U.S.–Japan relationship and invite readers to perceive these problems in a war context. A possible consequence of this type of news coverage was evident in an August 7, 1989, *Business Week* public opinion poll asking the U.S. public, "Which is a more serious threat to the future of the country—the military threat from the Soviet Union or the economic threat from Japan?" For many Japanese and Americans who reacted to the question, the line of comparison between Soviet military strength and the Japanese economic strength is flawed because the two are fundamentally incomparable.

In response to the headline "An Economic Pearl Harbor?" written by Karel van Wolferen in the December 2, 1991, issue of the *New York Times*, the New York chapter of the Asian American Journalists Association criticized the *New York Times* by saying, "To be concerned about Japan's growing economic strength is one matter, but to compare their modern-day tactics to the 1941 attack is inappropriate and only serves to inflame old passions." (Center for Integration and Improvement of Journalism and Asian American Journalists Association, *Project Zinger: A Critical Look at News Media Coverage of Asian Pacific Americans*, San Francisco, 1992).

Examples of other war metaphor-related terms are *assault, attack, clash, conquer, foe, fortress,* and *takeover.*

Anxiety Bias
U.S.–Japan relations have also been described from an "us" versus "them" perspective—as if both nations were continuously involved in athletic competition. This catch-all category includes all non-war biases that express some form of anxiety vis-a-vis Japan's economic strength.

Examples of anxiety bias-related terms are *afraid, aggressively, bash, dominate, tensions,* and *threat.*

Stereotype Bias
The belief that Japanese policy and structure is inseparable from Japanese culture is somewhat stereotypical and is biased. Criticism of Japanese government policies or the behavior of industrial Japanese companies is often ve...ed on Japan or the Japanese in general, ignoring their specific historical and social contexts. The geisha utilized in *Newsweek* (October 9, 1989) and the sumo wrestler utilized in *The Atlantic* (May 1989), which called for "Containing Japan," are both salient cases in point.

Examples of other stereotype bias-related terms are *cherry blossoms, chrysanthemum, flower arranging, Mt. Fuji, sushi, yen,* and *samurai.*

Lack of Humanity Bias
This type of bias refers to behavioral stereotypes such as the following: bowing, always taking pictures, women always serving men, and conforming to authority. Many believe these mischaracterizations tend to dehumanize the Japanese.

The problem with this type of stereotyping is that it unduly generalizes Japan or the Japanese and ignores their obvious diversity. This type of bias is based on the assumption that the people of Japan and the United States are very distinct. This results in Americans noticing only a few aspects of Japanese actions and images which are "strange" to them and concluding that all Japanese act and appear that way.

Monolith Bias
The October 9, 1989, *Newsweek* edition, "Japan Invades Hollywood," is an example of this Japan-as-a-monolith bias. The focus of the magazine was Sony's purchase of Columbia Pictures. However, in this example, Sony is represented by "Japan."

Charles Burress, *San Francisco Chronicle* journalist, pointed out that when European and Australian companies made the news, they were mentioned by name, whereas Japanese companies were not. Instead, they were usually referred to as being "Japanese." The individuality of European and Australian companies was seldom accorded to Japanese companies by the news media.

Singling out Japan has elements of "Japan-bashing." For example, completely ignoring the nature and scope of British and Dutch investment while pinpointing criticism on Japanese investment may not be "fair." Sony's buyout of Columbia Pictures became a big issue, yet the British buyout of Mobil Oil and Holiday Inn or the Australian buyout of Twentieth Century Fox did not receive equal scrutiny from the news media.

4. Using the Slide Script for Lesson 3 on page 58, present Slides #27–38 of U.S. magazine covers, asking students to identify the message of each cover and the nature of the images used. Relevant points to be raised about the images include the nature of U.S. stereotypes about Japan, the relationship and differences between the historical and contemporary contexts of these stereotypes, and the common characterization of U.S.-Japan relations in terms of conflict. Have students jot down key words and/or images and stereotypes while discussing the slides. Using the bias categories outlined by the Japan Pacific Resource Network, ask students if any of the images of the U.S. magazine covers seem biased to them.

5. After presenting the slides, summarize some of the issues raised by students and also note the emphasis on conflict, war, a hierarchy of power and dominance, and the equation of military and economic strength. In terms of the media bias categories introduced in this lesson, what are some examples of bias students noticed during the slide presentation? Have students evaluate these terms of the U.S.–Japan relationship, and try to come up with other ways the

relationship might be characterized. For example, a stereotype might be broken apart by separating the linked images of Japanese people, the Japanese nation, Japanese businesses, and Japanese money, just as images of the United States might. Think of terms for describing economic relationships and economic systems that are not borrowed from militarism and war, and separate definitions of economy from those of culture. Some critics of "Japan-bashing" point out that certain political and economic conflicts with Japan do not signify that Japan is an enemy of the United States.

6. In order to illustrate other U.S. historical images or stereotypes of people and cultures in the world, distribute copies of Visuals #1–16 (one or two visuals per pairs of students). These visuals depict images of "Sports of All Nations" from *Life* magazine in 1912. Distribute copies of Handout #2, Questions for Evaluating Stereotypes, to pairs of students, and have them analyze the visuals, using Handout #2 as a guide. Allow students a class period to work through the questions on the handout. Have pairs of students share a 5-minute summary of their responses with the rest of the class. Lastly, have students visit the school library to identify contemporary U.S. images or stereotypes of Japan or of another country portrayed in a magazine or newspaper. Announce to the class that lesson 4 will deal with "Japan in Hollywood."

SLIDE SCRIPT FOR LESSON 3

Historical Context for Slide Presentation

Some images presented in this slide presentation refer to certain events in the U.S.–Japan conflict during World War II. In 1937, the Japanese military invaded and occupied Northern China, and continued to pursue a militarist expansion policy in Asia. On December 7, 1941, Japanese forces attacked Pearl Harbor in Hawaii. The United States formally entered the war following the Japanese attack on Pearl Harbor. For the next three years the United States pursued naval battles to capture Pacific islands occupied by Japan. From late 1944 into 1945, U.S. forces bombed Japanese cities. On August 6, 1945, the U.S. forces dropped the first atomic bomb on the city of Hiroshima, and on August 9, a second bomb was dropped on Nagasaki. At noon on August 15, Japanese Emperor Hirohito announced over the country's airwaves that Japan was surrendering. The Allied Occupation Forces, under General Douglas MacArthur, occupied Japan until 1952, and during that time supervised the reconstruction of the country, economy, and political system, including drafting Japan's 1947 constitution. The U.S. military continued to occupy Japanese territory in the post-war period, and even today maintains military bases around the nation. Japan began implementing centrally-coordinated industrialization and economic policies in the 1950s, and has developed into a modern, capitalistic democracy with an economy based on exports.

While looking at the following slides, which are mostly from U.S. magazine covers, try to identify the words, symbols, and stereotypes that are used to convey the messages of the images. When we are finished with the slides, we want to try to describe the terms and tone of the relationship between the United States and Japan today.

Try to name the event the magazine cover refers to. Examine some of the symbols and stereotypes of Japan, including visual images and words, possible historical references, and the general message and tone of the images.

Slides #27 and #28
U.S. and Japanese editions of *Newsweek*, "Sony Purchase of Columbia Pictures"
The story on this cover (*Newsweek*, October 9, 1989) refers to the Sony purchase of Columbia Pictures in 1989. The image portrays the Columbia Pictures symbol dressed in Japanese costume. Some people may perceive the woman as a geisha, others simply as a Japanese woman. Some Japanese observers recognize the image as the Statue of Liberty before they see the Columbia Pictures symbol. While the English cover says, "Japan invades Hollywood," the Japanese cover translates as roughly, "Sony Attacks." What impressions do the two different titles give? What is the significance to stereotypical impressions? (*The difference between the actions of a whole country and of an individual corporation.*) What are the terms of the U.S.-Japanese relationship here? (*Attack, invasion, war, conflict, takeover of culture.*)

Slides #29 and #30
***Fortune* "Fear and Loathing of Japan" and *Newsweek* "The Jap: How Long Can He Take It?"**
Both of these images suggest fear and conflict. The *Fortune* cover (February 26, 1990), titled "American Business's View of Japan," shows a familiar American cultural image: a perceptual map of the United States from New York, based on the image by Saul Steinberg, and the title "Fear and Loathing of Japan," taken from the title of a book by Hunter S. Thompson. In the image, New York, the financial and cultural center of America, along with Palo Alto, which represents Silicon Valley and the United States' semiconductor and computer industries, is overshadowed and threatened by a glorious set of Japanese symbols: Tokyo, Mt. Fuji, the Japanese flag, the streaks of the rising sun, which are part of the Japanese naval flag, and an aggressive Japanese car with monstrous teeth. The subheadings: "Why It's Growing, Why It's Dangerous, What to Do about It," are ambiguous. They seem to refer to "Japan," but in fact the article itself is about the dangers of "fear and loathing" in America. The *Newsweek* cover from 1945 shows an unattractive picture of a grimacing Japanese soldier. It is a consummate stereotype of a Japanese man, complete with crooked teeth and thick glasses, and the caption contains the derogatory, racist epithet "The Jap." These images suggest fear and violent confrontation. Again, the earlier war image in which a Japanese is being defeated militarily is superseded by the contemporary image in which America is threatened economically. What are your thoughts on the use of a magazine cover that suggests hostility toward Japan to advertise an article criticizing such hostility?

Slides #31 and #32
***The Atlantic* "Containing Japan" and *Newsweek* "V-J"**
The Atlantic (May 1989) cover portrays a Japanese sumo wrestler as big as the world, which looks very worried. The accompanying caption includes the phrases, "containing Japan," which suggests Cold War rhetoric; "runaway economy will harm the rest of the world," suggesting danger from an unpredictable element, but in an *economic* rather than a *military* framework; and "if some limits aren't set," implying that action must be taken (and the United States is probably the one to do it). The article itself, by James Fallows, is a seminal revisionist piece that has provided theoretical backup for the recent rhetoric of conflict and "Japan-bashing." The *Newsweek* cover, again from 1945, shows a defeated, unclothed Japanese, hanging on a barbed wire fence in which he is being "contained." "V-J," in "Oriental-style" letters, refers to V-J Day, or "Victory over Japan Day," the day Japan surrendered in World War II. What impression does the image of a naked Japanese prisoner give? How is it similar to the modern image from *The Atlantic*?

Slides #33 and #34
***National Lampoon* "Welcome to the Nineties" and *Newsweek* "MacArthur: The Emperor's Boss"**
The *National Lampoon* (February 1990) cover shows a Japanese executive as the president and corporate boss of the U.S.A., "a wholly owned subsidiary of the Honda Motor Company." The flag to his right is a blend of the U.S. and Japanese flags, and objects signifying Japanese culture are on the desk. The caption "Welcome to the Nineties" suggests that this image is the future. Since *National Lampoon* is a humor magazine, what is

the irony in this image? The image seems to suggest that business is taking over government as much as Japanese business is taking over American business. The *Newsweek* issue from 1945 shows General MacArthur, "the emperor's boss," a metaphor mixing business and government. Again, the dominator and dominated are reversed over the course of history.

Slides #35 and #36
***National Lampoon* "Takeover" and *Newsweek* "Occupation"**
The "Takeover" illustration from *National Lampoon* (February 1990) shows American men in military dress raising the Japanese flag in front of the White House, having unceremoniously dropped the American flag on the ground. The *Newsweek* cover is from 1945, and suggests the U.S. Occupation of Japan. The word "Occupation" is written in "Oriental-style" letters, and the picture is the famous Shinto gate of Hiroshima, where the first atomic bomb was dropped. The images convey invasion of one country by the other. Historically, the later image implies a reversal of authority: the United States was the occupier, now it's Japan.

Slides #37 and #38
***Newsweek* "Japanese Soldier Bowing" and *The New Republic* "Yen for Power"**
The *Newsweek* image from 1945 shows a U.S. Occupation soldier walking tall down a Japanese street, and a Japanese man bowing to him, conceding his authority. *The New Republic* (January 22, 1990) cover shows a rising sun image from the Japanese flag overpowering a silhouette of the United States. The caption "Yen for Power" has a double meaning: desire for power and power given in exchange for Japanese yen. This magazine cover also deals with the idea of Japanese corporations taking over the American infrastructure of authority: "think tanks, universities, corporations, and Washington law offices"—the site of government. It suggests that this is our future. The images here emphasize a hierarchy of power, and again imply a shift from U.S. military power to Japanese economic power.

DESCRIPTIONS OF BIAS CATEGORIES

Bias is a point of view where something is obviously favored, even distorted. Some critics of U.S. media coverage of Japan argue that such coverage is often biased in terms of the following categories: use of war metaphors, "us versus them," anxiety, cultural stereotypes, lack of humanity, and Japan-as-monolith (Japan Pacific Resource Network, *Media Biases in Covering Japan: Title Analysis of* Newsweek, Time, *and* U.S. News and World Report, *1988-1991*). The Japan Pacific Resource Network's descriptions of the bias categories are listed below.

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handout #1

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QUESTIONS FOR EVALUATING STEREOTYPES

Stereotype:

1. What message does the stereotype convey?

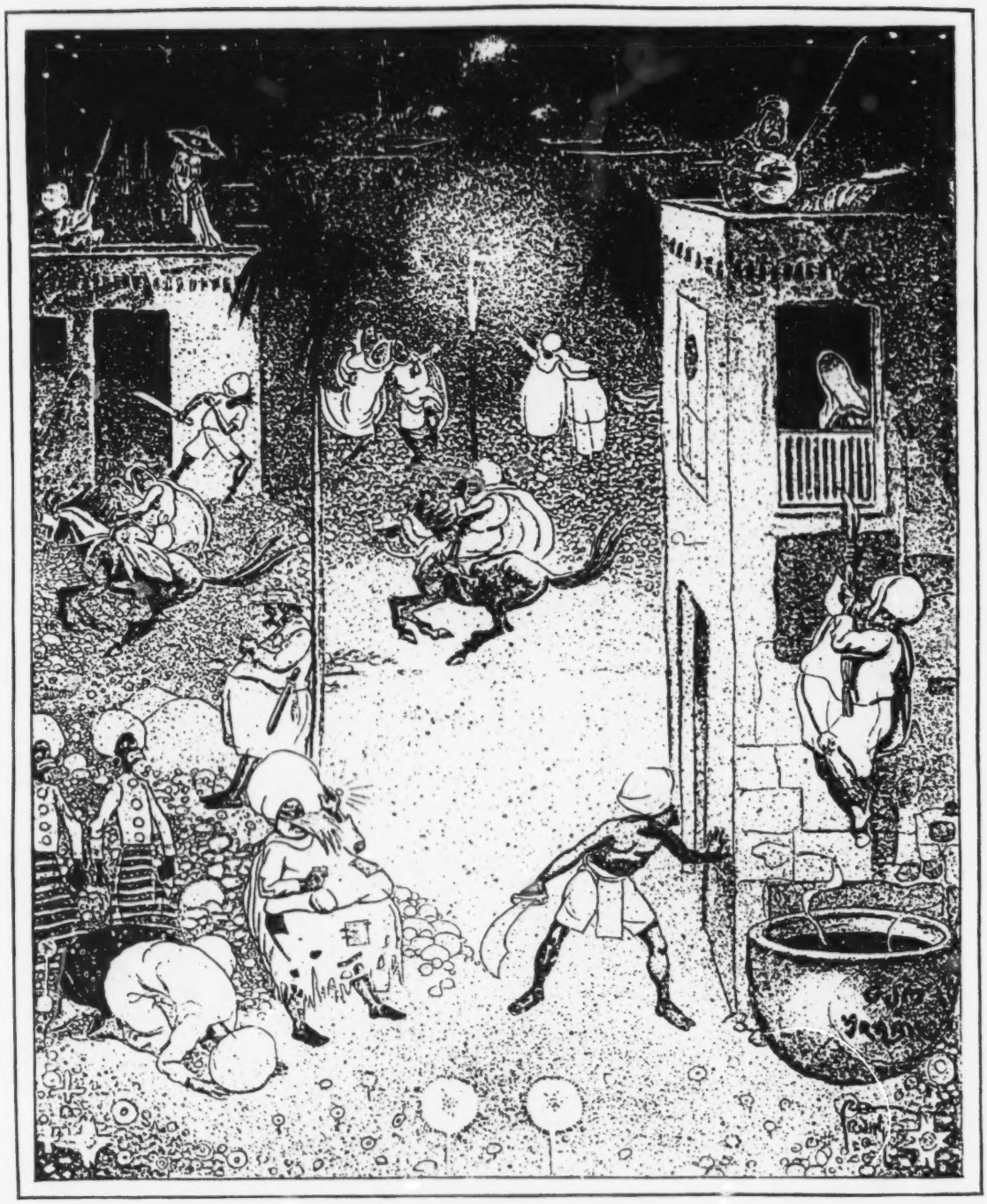
2. Where do you think the stereotype comes from?

3. What additional information would give a more accurate or balanced picture?

4. What are some of the consequences that could arise from this stereotype?

5. What does the stereotype say about the person using it?

AN ARABIAN NIGHT
LIFE MAGAZINE, 1912



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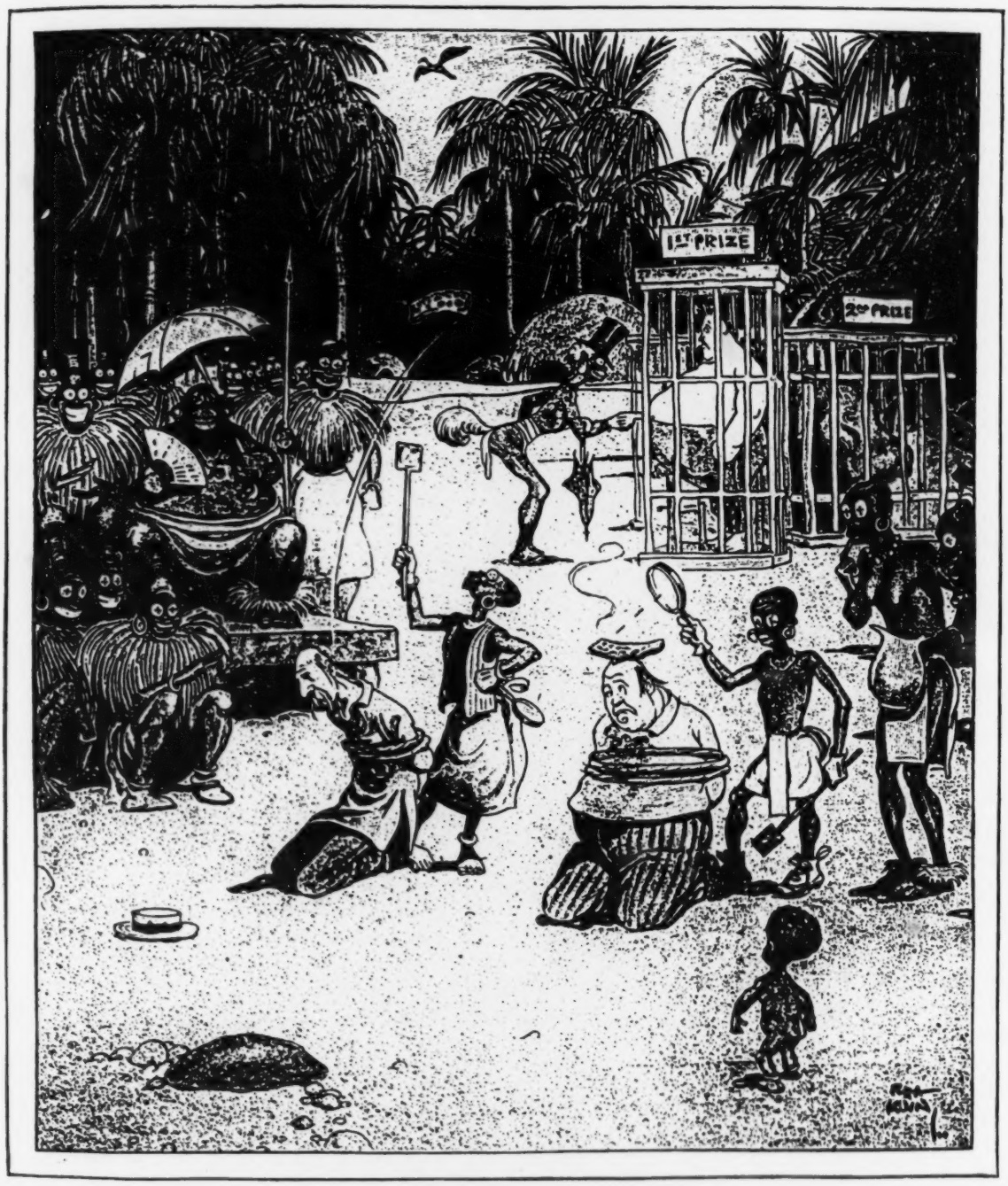
GRADUATING EXERCISES OF A COOKING SCHOOL IN DARKEST AFRICA

LIFE MAGAZINE, 1912



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CONFETTI THROWING IN RUSSIA
LIFE MAGAZINE, 1912

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GOLFING IN THE SUBURBS OF YOKOHAMA (JAPAN)
LIFE MAGAZINE, 1912

THESE CHOICE BUILDING LOT ARE CHARMING TO SHOW YOU THE SMART PLACE
WEAR A FUJIYAMA CORSET
WE ENJOY TO RECOMMEN A TOGO COKTALE

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GREECE—OLYMPIAN GAMES OF TODAY
LIFE MAGAZINE, 1912

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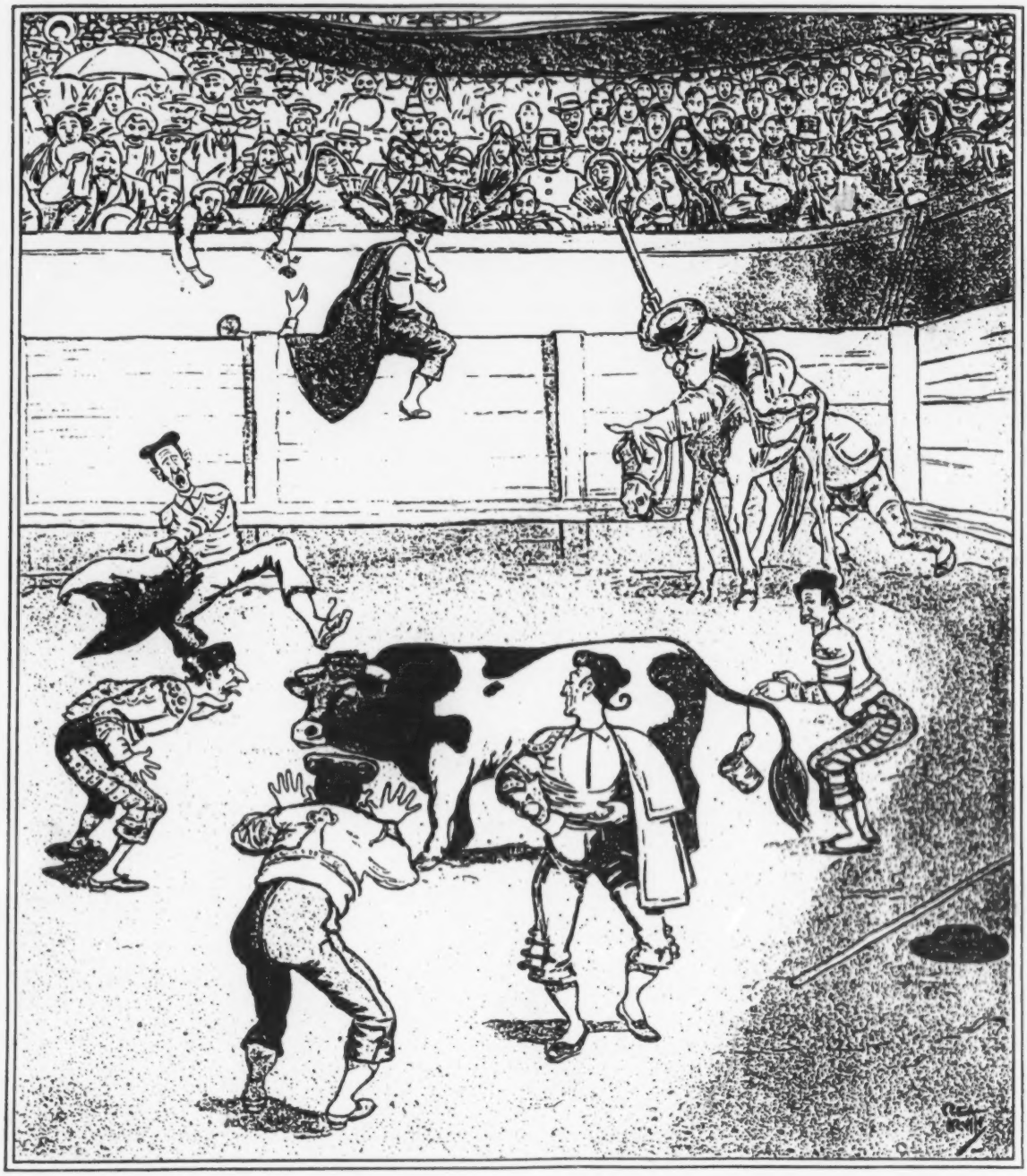
THE BULL FIGHT IN SPAIN
LIFE MAGAZINE, 1912



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PLAYING "CRACK THE WHIP" IN SWITZERLAND
LIFE MAGAZINE, 1912

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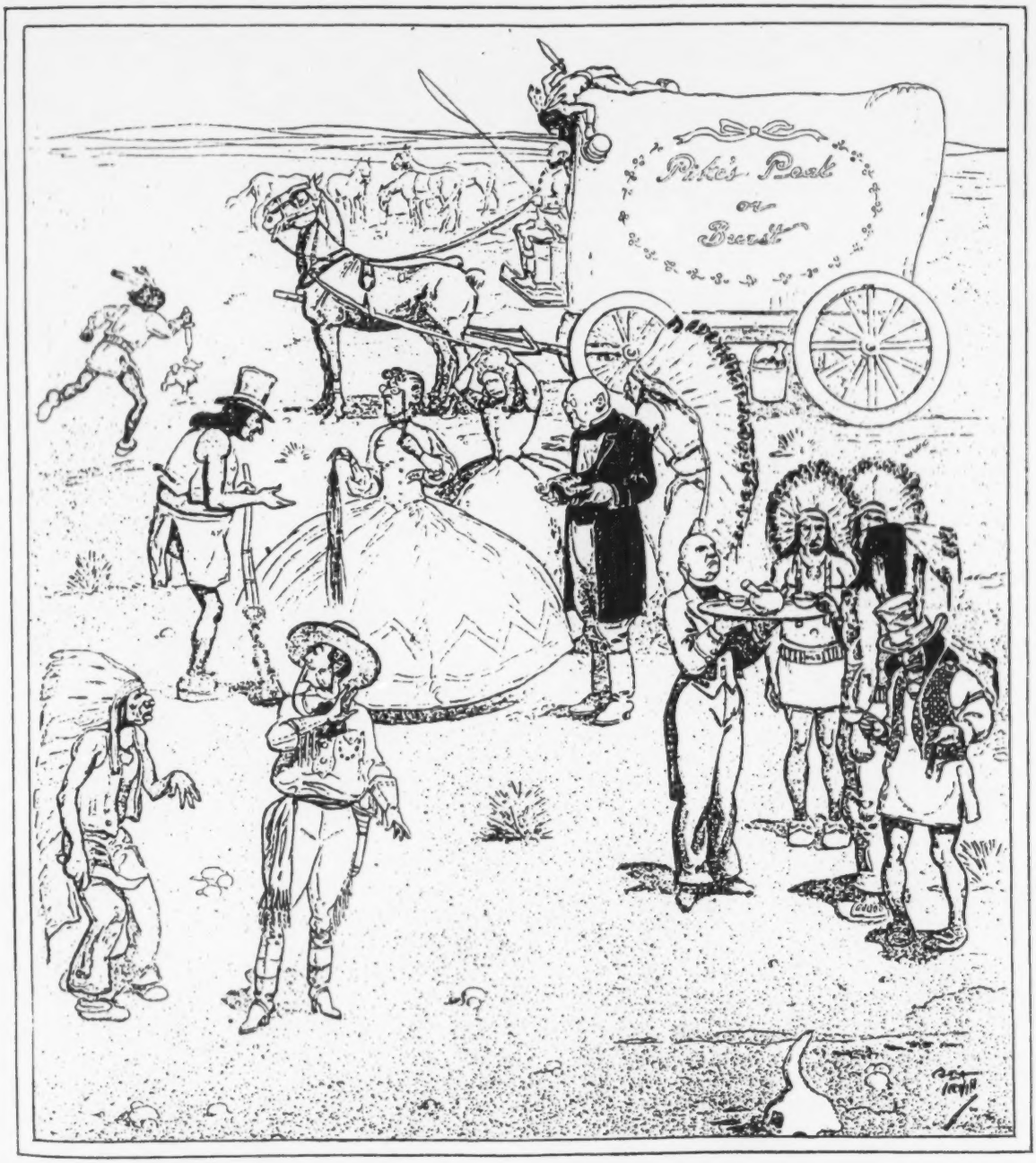
A Distressing Episode of Early Days in the West

LIFE Magazine, 1912



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A Picnic "en Famille" in France

Life Magazine, 1912

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DIVING FOR PEARLS IN THE SOUTH SEAS
LIFE MAGAZINE, 1912

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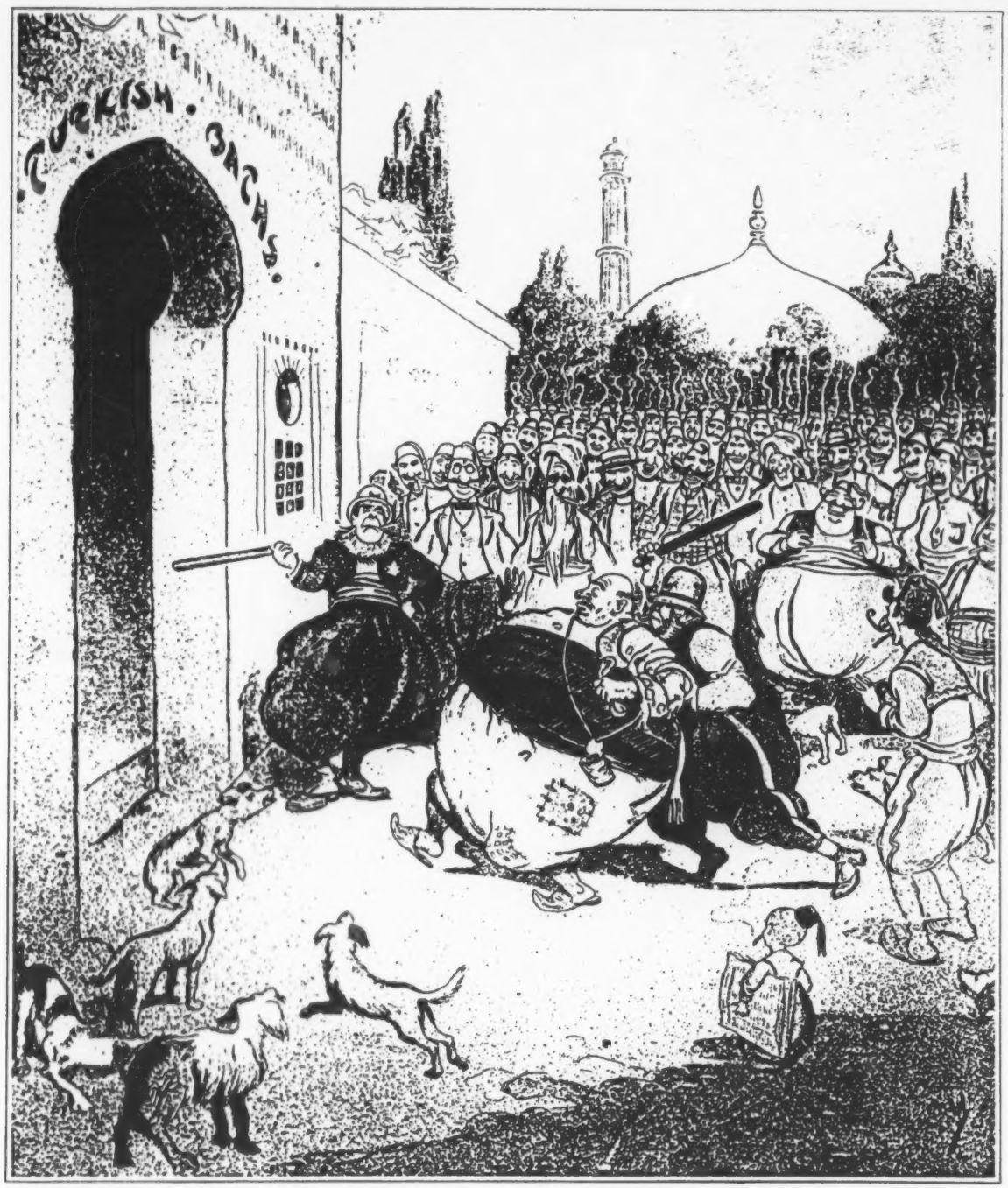
SATURDAY NIGHT IN CONSTANTINOPLE

LIFE MAGAZINE, 1912



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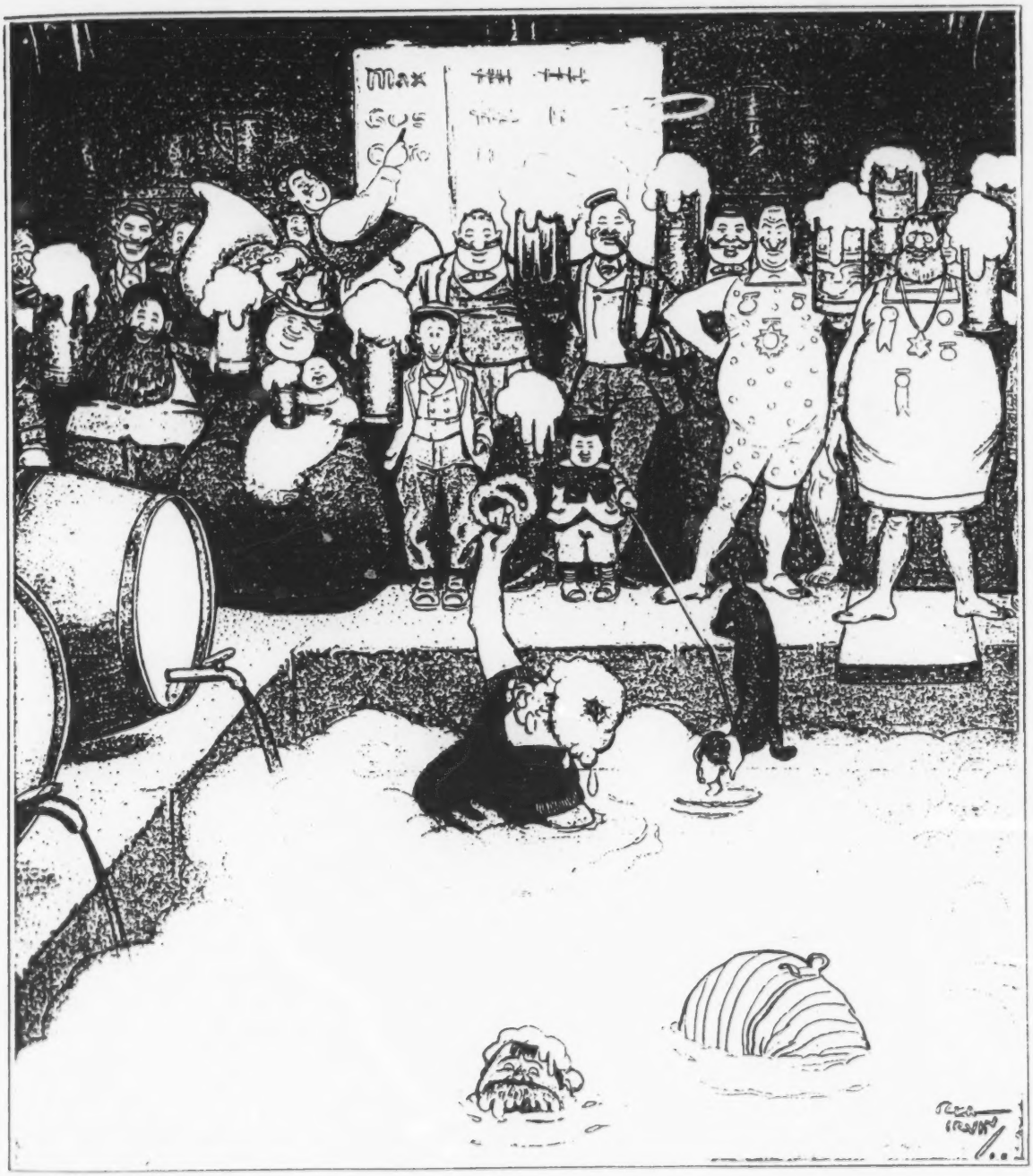
BOBBING FOR PRETZELS IN BERLIN
LIFE MAGAZINE, 1912



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HUNTING CAMEL'S HAIR UNDERSHIRTS IN THE CAUCASUS

LIFE MAGAZINE, 1912

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A Spelling Bee in Wales

LIFE Magazine, 1912

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"Cut Your Neighbor" or "Freeze the Blighter," The Popular Pastime of England

Life Magazine, 1912

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SHOOTING BUTTERFLIES IN THE ANDES
LIFE MAGAZINE, 1912

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Lesson 4

JAPAN IN HOLLYWOOD

Organizing Questions

- Why is it important to understand multiple perspectives in the media?
- What are some of the stereotypes of Japan in Hollywood movies?

Introduction

In the previous three lessons, students learned how to identify and evaluate stereotypes; how the use of stereotypes has resulted in international controversy and cross-cultural misperception; and how the media has been instrumental in defining the relationship between Japan and the United States and in perpetuating historical conflicts and stereotypes.

Lesson 4 consists of two parts. In part 1, students will hold a debate on a complex and highly emotional controversy: Japanese business purchases of highly visible "cultural properties" in the United States. The process of reading and analyzing multiple media perspectives on the several issues that make up this controversy, then reasoning out their own opinions and formulating them into arguments for a debate will teach students (a) to recognize the biases and opinions that inform media presentations, including "objective" news items; (b) to analyze the complexities of the controversy and the depth of the issues; and (c) to formulate their own opinions based on understanding and consideration of the issues. Part 1 will take students one class period of preparation, and possibly some preparation outside of class, in addition to a period spent on the debate.

In part 2, students will examine images of Japan in Hollywood motion pictures, and design Hollywood motion picture posters based on these images and movie reviews. Part 2 should take two class periods, with the possibility of some out-of-class time.

Prior to teaching the lesson, teachers should familiarize themselves with the information in "Teacher's Information for the Debate," provided with this lesson.

Objectives

knowledge

- to learn various aspects and arguments surrounding Japanese investment in the United States
- to learn about images of Japan in Hollywood motion pictures

attitude

- to formulate reasoned and responsible opinions

skill

- to analyze a controversy that includes international relationships, subjective attitudes, and stereotyped perceptions
- to organize an argument and participate in a debate
- to understand the importance of multiple perspectives in the media
- to design posters based on Hollywood motion picture images and movie reviews

Materials

- Handout #1: Who Owns These Enterprises?, one copy per 2 students
- Who Owns These Enterprises? Answer Sheet, for the teacher
- Teacher's Information for the Debate, for the teacher
- Article #1: "The Tribes of Hollywood," two copies plus one copy for each pair of student observers, see procedure #3
- Article #2: "Hungry Hollywood Welcomes Capital From Japan," two copies plus one copy for each pair of student observers, see procedure #3
- Handout #2: Questions for Affirmative and Negative Cases, two copies
- Handout #3: Recording Sheet for Affirmative and Negative Cases, one copy for every 2 student observers of the debate
- Photographs of Hollywood motion pictures, 8 included with curriculum unit
- Handout #4: Hollywood Movie Reviews, one per group
- Posterboard or butcher paper, one per group

Procedure Part 1

1. Distribute Handout #1, Who Owns These Enterprises?, to pairs of students. Set the context for thinking about international investment by having students go over Handout #1, which highlights the prevalence of international ownership and investment in the *global economy*. This helps to illustrate that foreign ownership or partial ownership is an element of contemporary economies.

2. Inform students that they will be holding a debate on whether Japanese businesses should be allowed to purchase important U.S. *cultural properties*. The purchase of the Hollywood film studio Columbia Pictures by the Japanese corporation Sony is a case in point. The purchase occurred in 1989, and the $3.4 billion was the highest price ever paid up to that point in time for the foreign purchase of a U.S. company. In 1990, Matsushita, another Japanese corporation, purchased MCA for $6.1 billion. These purchases generated a tremendous amount of media attention, and the various opinions held in the United States regarding trade and cultural exchange with Japan are reflected therein.

3. Explain the meaning of a debate to students. A *debate* is a series of formal spoken arguments for and against a definite proposition. A *proposition* is a carefully worded statement that makes clear the positions of both the affirmative and negative sides.

   Debate differs from discussion. *Discussion* is the process by which a problem is recognized, defined, and investigated, and then solutions

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are explored. *Debate* is the process that evaluates a probable truth, a judgment, a causal relationship, or a single solution.

Form two student groups, affirmative (pro) and negative (con) (6–8 students each), to debate the proposition, "Japanese business should be allowed to purchase important U.S. cultural properties." The remaining students in the class will be student observers of the debate. Each of the student observers has the task of determining which side, affirmative or negative, presents the most effective position. Distribute copies of Articles #1 and #2 to each side and to pairs of student observers as well. Point out that these articles were selected to represent multiples perspectives in the media on the Sony purchase of Columbia Pictures. Article #1 was written by Joel Kotkin for the *San Francisco Examiner*, and Article #2 was prepared by the Kyodo News Service of Japan for the *Japan Times*.

Have students on both affirmative and negative sides analyze the articles and formulate their *cases* for the debate based on the articles. A *case* is a group of arguments. Distribute a copy of Handout #2, Questions for Affirmative and Negative Cases, to each of the sides. The questions on Handout #2 help students formulate their cases. In reading through the articles, they should try to summarize the main argument or *point of view* of the article; look for information or arguments that will support their side's position; and note contradictory opinions among the articles in order to recognize (a) what arguments the other team will use, and (b) what the different *opinions* are, as opposed to the basic *facts* of the issue.

Student observers should also read through each of the articles and list both affirmative and negative cases to the proposition, "Japanese business should be allowed to purchase important U.S. cultural properties." Have students use Handout #3, Recording Sheet for Affirmative and Negative Cases, for this task.

4. Announce the following debate rules: Each side should choose two student reporters to present cases in the debate. Each side will present opening cases of ten minutes each; then rebuttals to the other side's case for five minutes each. Following this, allow time for students (not limited to student reporters) on each side to ask questions to the other side. Rotate this questioning between the two sides for about 10–15 minutes. The teacher will act as a moderator, timing the presentations and asking questions to guide the progress of the arguments as needed.

5. Have the student observers judge the "winning" side by secret ballot. They should rate the sides according to analytical coherence, consistent argument, and presentation. Point out the importance of understanding multiple perspectives in the media. In the class debate, various opinions or perspectives on the proposition, "Japanese business should be allowed to purchase important U.S. cultural properties," were presented. The two articles selected as references also contained very different perspectives on this issue. When reading articles in newspapers or magazines, it is important to keep the concept of multiple perspectives in mind. Students need to question

the perspective(s) given in articles and consider other possible perspectives.

6. Have a follow-up discussion, addressing arguments or issues in greater depth or points not raised in the debate. The teacher may lead with questions such as the following:

- In discussions about Japanese investment in the United States, many people (both Japanese and Americans) have asked, "Why are Americans so worried about the Japanese, but not about the British, Dutch, or the Canadians?" What do you think about this?
- Besides limiting Japanese investment, some Americans express opinions that Americans need to be more productive themselves. Do you agree with them? If so, what does the United States need to do to strengthen its economy?
- What is the relationship between culture and economics regarding this issue? Are they necessarily intertwined? Will separating them allow for a more balanced and informed opinion?
- How does anti-Japanese emotion lead to aggression and prejudice in the United States? What can be done about this?

Procedure Part 2

1. Arrange the class into eight groups, and distribute a copy of Handout #4, Hollywood Movie Reviews; one of the eight visuals of Hollywood motion pictures; and a posterboard (or sheet of butcher paper) to each group. Inform students that each of the groups' task is to design a Hollywood poster using images from the visual and information from their motion picture's movie review. Students may also want to use computers in their design work. The purpose of the poster is to attract public attention to the motion pictures. Allow a class period or more for this task. Groups may want to meet out of class as well.

2. Following the completion of the Hollywood motion picture posters, have students arrange them on a wall in the classroom so that they are visible to all students.

3. Debrief this activity by discussing the following:

- Are there stereotypic images in any of the posters?
- What devices were used to capture the audience's attention?
- Did any of the groups attempt to design their posters without reinforcing stereotypes of the Japanese or of Americans? If so, what difficulties did they encounter?
- In the posters or in the Hollywood motion picture photographs, were women portrayed in traditional or stereotypical roles (e.g., teacher, nurse, secretary, housewife, geisha)?
- For students who have seen some of these Hollywood motion pictures, what were some of the stereotypes of the Japanese and

Americans? Was there evidence of condescension in the treatment of the Japanese and/or Americans? Were the lifestyles of either the Japanese or Americans depicted as inferior to the lifestyle of the other? Were particular words used to describe either the Americans or Japanese in a negative way?

4. As a follow-up activity, show one of these Hollywood motion pictures to the class. Teachers should preview the movie prior to showing it to the class in order to determine its appropriateness. Movies such as *Mr. Baseball* or *The Karate Kid* would be excellent for analyzing stereotypes of both Americans and Japanese. In the debriefing of the movie, utilize the discussion questions listed above. Announce that the final lesson of this curriculum unit will help students analyze the role of the media.

WHO OWNS THESE ENTERPRISES?

Draw a line between the company and the nationality of its owner.

Alpo	Australia
Baskin-Robbins	Canada
Bloomingdales Department Store	England
Friskies	Japan
Harlequin (romance books)	Netherlands
Holiday Inn	Switzerland
Lipton	
7-11	
Twentieth Century Fox/Fox Television	
TV Guide	
Universal Pictures	

In how many countries do these U.S. enterprises operate?

a. Coca-Cola

b. Disney

c. Exxon

d. Ford Motor Co.

e. General Motors

f. Macy's

WHO OWNS THESE ENTERPRISES? ANSWER SHEET

Alpo: England

Baskin-Robbins: England

Bloomingdales Department Stores: Canada

Friskies: Switzerland

Harlequin (romance books): Canada

Holiday Inn: England

Lipton: Netherlands

7-11: Japan

Twentieth Century Fox/Fox Television: Australia

TV Guide: Australia

Universal Pictures: Japan

(a. 42; b. 10; c. 55; d. 24; e. 36; f. 11)

TEACHER'S INFORMATION FOR THE DEBATE

The topic of this debate, "Japanese business should be allowed to purchase important U.S. cultural properties," sounds quite provocative, but it is meant to pronounce the most extreme positions on the issue of Japanese economic presence in America. Most opinions of those concerned with the issue are not so extreme, and the polarity of the statement can highlight how much more complex and nuanced the problems are.

This topic addresses the two major themes of debate over the issue of Japanese investment in the United States: (1) economic considerations, and (2) concerns of political and cultural hegemony. The first is concerned with issues of international economy and whether Japanese ownership in the United States is beneficial or harmful to the U.S. economy. The second is manifest more at the emotional level, and stems from fear that Japanese economic "takeovers" will eventually result in an infiltration and "takeover" of American culture, values, and way of life. At its most extreme, this attitude simply seems paranoid, but it permeates almost all discussions of U.S.-Japan economic relations, and is a powerful factor in shaping public opinion and in implementing public policy. "Japan-bashing," which ranges in definition and practice from protectionist trade measures in Congress, accompanied by images of U.S. Representatives destroying a Japanese car with a sledgehammer, to individual and local backlash and violence against Asian Americans, regardless of their national heritage.

Negative arguments for Japanese business purchases of important U.S. cultural properties

Economic arguments for limiting or prohibiting Japanese purchases of U.S. film studios are: (1) it will weaken the U.S. economy because the profits of a major industry, and a major export industry at that, will be going overseas; (2) control over the production of films, the "software," by Japanese companies that are already strong in the design and manufacture of "hardware," such as televisions, VCRs, and other technology that is necessary for the use of the movies themselves, will create monopolies of "vertical integration" by Japanese companies, meaning that these companies will control a whole technological industry, and therefore the use and price of all such technology; and, (3) U.S. companies cannot invest in Japan with the same freedom, which violates the principle of free-trade economics and puts Japan at an unfair advantage in international competition.

Cultural arguments for prohibition are: (1) Japanese owners will determine the content of U.S. media, subtly influencing Americans to think and buy "pro-Japanese"; and (2) Japanese management will take over Hollywood, and the "all-American" industry won't be run by Americans anymore.

Affirmative arguments for Japanese business purchases of important U.S. cultural properties

Economic arguments against limiting or prohibiting Japanese purchases of U.S. film studios are: (1) foreign investment is good for the U.S. economy because it brings money into the country and provides jobs; (2) it makes the studios themselves more secure financially; and (3) protectionist prohibitions of economic activity in the United States violate the United States' own free-trade policy.

Cultural arguments against prohibition are: (1) the Japanese owners of the studios simply aren't trying to exercise control over artistic content; (2) Hollywood is run by a diverse set of "tribes" that belie the notion of a uniform U.S. culture that can be infiltrated and subverted; and (3) the Japanese companies have actually gotten a very bad deal from Hollywood, proving that they aren't operating under some conspiracy to take over the United States.

THE TRIBES OF HOLLYWOOD: JAPANESE. JEWS. ANGLOS. WHO'S IN CONTROL?

By Joel Kotkin
Special to the *San Francisco Examiner*, January 24, 1993
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Like Godzilla, Japan Inc. stomped into tinseltown in the late 1980s, devouring giants such as Columbia Pictures and MCA, scaring the hell out of the local citizenry, and prompting a wave of teeth-gnashing about the end of American civilization as we know it.

It hasn't happened. To the naked eye, the new Hollywood of Sony Corp. and Matsushita looks much like the old Hollywood of Coca-Cola and Gulf & Western. Many of the same stars still shine—Jack Nicholson, Michelle Pfeiffer—and tanned-looking Occidentals with distinctively La-La land accents still take meetings over bottles of Perrier with a lime twist.

But there has been a change. Nobody "controls" Hollywood like they used to. Nowadays, power in the movie capital is shared by three different and distinctive tribes: the Jews—who, as author Neal Gabler noted, virtually "invented" Hollywood—still possess the sechel (street smarts) to package, shape, and schmooze; Anglos (especially the British diaspora), who represent much of the talent, in terms of directors, actors, and writers; and the Japanese, increasingly the key financiers of the dream factories and outright owners of two of the industry's largest studios.

The coming of the Japanese, particularly the 1989 $3.4 billion purchase of Columbia by Sony's Akio Morita and rival Matsushita's $6 billion takeover of MCA-Universal later that year, stirred xenophobic fears in a usually cosmopolitan community which earns the bulk of its profits overseas. The hysteria reached fever pitch last year with the publication of Michael Crichton's novel *Rising Sun*, which portrays Los Angeles as little more than an outpost of an unstoppable Japanese empire.

While the Japanese presence in Hollywood is clearly significant, it has proved to be much gentler and far more limited than feared: artistic control and the art of the deal still belong to the older tribes.

Perhaps nothing better illustrates the limits of the parvenus' power than that fact that *Rising Sun* is currently being made into a major motion picture—by Twentieth Century Fox, owned by L.A.-based Australian Rupert Murdoch, with a Jewish director, Philip Kaufman (*The Right Stuff, The Unbearable Lightness of Being, Henry and June*), and a star from the British Isles, Sean Connery.

If there has been an invasion, it has come from across the Atlantic. Southern California is now the home, according to *The Economist*, of the largest colony of Britons outside the Commonwealth, with estimates ranging as high as 500,000.

Among those subjects of the Crown who spend much of their time in Los Angeles are some of Hollywood's most bankable talents, including recent Oscar winners Anthony Hopkins, Daniel Day-Lewis, and Jeremy Irons; actress Emma Thompson, touted as an Oscar front-runner this year for her performance in *Howards End*, Patrick Stewart, star of the wildly successful syndicated TV series, "Star Trek: The Next Generation"; and directors Ridley Scott (*Thelma & Louise*), Adrian Lyne (*Fatal Attraction*), Alan Parker (*Mississippi Burning*, *The Commitments*), and Kenneth Branagh (*Dead Again*).

The Japanese "threat" was largely of our own making. Although they arrived with what seemed unlimited yen, to Japanese executives, such as Kenji Iwaki, deputy president of Sony Corp., the move was essentially defensive. Locked into an increasingly profitless struggle among themselves and other Asian-based rivals in the consumer electronics business, firms such as Sony desperately sought a way of getting into the more lucrative, and faster-growing, "software"—programming—side of the business. Hollywood provided a natural opportunity.

"I could understand the concern if we were trying to build studios in Japan and export the product, but we realize the world isn't going to buy Japanese movies," explained Iwaki at Sony headquarters in the gray Shinagawa district of Tokyo. "We want to make world movies, and if you want to make world movies, you have to make them in Los Angeles, California, and use the local talent."

Such dependence on local talent, in fact, has been a major adjustment for traditional Japanese management. It's in sharp contrast to their entry into other industries here, such as automobiles and consumer electronics, where Japanese moved in to run the factories.

Despite numerous, and widely publicized, conflicts between Japanese corporations and their Hollywood executives, virtually the entire management of both MCA and Columbia remain firmly under the control of Americans. It's doubtful whether a Japanese executive would even merit a good table at Spago's.

Nor is it likely to change in the years ahead. Whatever they may feel personally about the mores and habits of Hollywood, the Japanese are discovering that their American managers possess "the crazy feel" to make money in entertainment.

In fact, despite both the growing Japanese and British presence, Hollywood remains, more or less, a Jewish-American business. Although there is no overarching conspiracy, as anti-Semites of all stripes have suggested (the tribe's lantsmen in this town are more likely to loathe each other), Jews are at the helm of both Japanese-owned studios, and huge independents such as Disney. They also predominate in the critical network of agents and producers. The real King Kongs of the new Hollywood are deal makers like

super-agent Michael Ovitz and David Geffen, a former record producer whom *Forbes* in 1990 identified as "the richest man in Hollywood."

"If you look at the real power in this town, it's the agents, the producers; it's not with the studios," observed Margo Bernay, a craft union business agent whose family first started commuting to Hollywood from the old Jewish neighborhoods of East Los Angeles in the 1930s.

"It's the sechel side of the business," she continued, breaking into a small but knowing smile, "the smarts. It's the part of the business without the boundaries you get in big corporations—it gives you the space Jews have been brought up to push for."

HUNGRY HOLLYWOOD WELCOMES CAPITAL FROM JAPAN: INVESTMENT PROVIDES BOON FOR FILM INDUSTRY

The Japan Times Weekly International Edition, November 26–December 2, 1990
Kyodo News Service
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Japan direct investment in the U.S. motion picture industry represents a healthy injection of capital and part of a larger trend toward multimedia conglomerates, said a Hollywood legal expert who recently visited Tokyo.

"I celebrate the coming of Japanese to Hollywood," said Christopher Murray, a professor in entertainment business law at Stanford Law School and a partner in O'Melveny and Myers, a Los Angeles-based law firm. "The Japanese appearance on the venture capital horizon has come at a time when Hollywood has an acute need for capital."

At a news conference in Tokyo, Murray illustrated the highly capital-intensive nature of the U.S. film industry by estimating that first-rate pictures commonly cost $60 million or more to produce with leading actors demanding as much as $10 million for a single picture. A major studio might have annual capital requirements of $750 million, Murray said.

In view of the fact that "American motion pictures and television programs are variously ranked as the second- or third-largest export of the United States, certainly second to aerospace and perhaps behind agriculture," Murray said. He understands why "the alleged takeover of certain cultural icons like Columbia Pictures" has created considerable U.S.–Japanese trade friction.

Neutral investment

Nevertheless, when some Americans express concerns that Japanese owners of U.S. media companies might exert subtle political and artistic influence over movie productions, Murray often finds himself defending the neutrality of Japanese investment. During his 15 year involvement in entertainment law, Murray has never observed attempts by foreign owners to "control content."

The emergence of global multimedia conglomerates and the trend toward vertical integration of the entertainment industry will continue into the 1990s, Murray predicted.

Technological developments have dramatically changed the structure of the entertainment industry from a single to a multi-source revenue industry, he said. While movie theaters used to account for almost all of the revenues from films, new media forms—including laser disks, videocassettes, pay and basic cable TV, direct-broadcast

satellite TV, sound tracks on audio cassettes, theme parks, and character-based merchandise—now account for as much as 75 percent of industry revenue.

These developments and corporate attempts to profit from all possible distribution outlets for product software point to expanding multimedia conglomerates.

Columbia purchase

Sony Corp.'s roughly $5 billion purchase of Columbia Pictures is a prime example of the critical link between software and hardware that takes advantage of the former to sell the latter, Murray said. Columbia's film library should provide Sony with a valuable source of software for future technology developments such as HDTV (high definition television) and interactive video.

Murray feels that Matsushita Electric Industrial Co.'s interest in acquiring MCA/Universal Studios is being driven by similar reasons.

Other major factors attracting Japanese investment include financial return; potential Japanese tax benefits; the acquisition of software libraries for export to Japan; insight into the entertainment business; opportunities to advertise new technologies; diversification motives; the "Hollywood glamour factor"; and the diplomatic desire to "enhance global communication or worldwide harmony," Murray said.

Where do American firms stand in this trend toward vertically integrated multimedia giants? "As an American. I could lament that there isn't more American realization of the true potential of American media," Murray said.

Conscious of quarterly results and Wall Street reactions, U.S. companies are wary of the cyclical nature of the American movie business, Murray said. Japanese companies, meanwhile, take a long-term business perspective on the industry.

However, Murray anticipates modification of U.S. anti-trust laws related to the entertainment industry, especially those of the Federal Syndication and Financial Interest Rules, which would allow the three major U.S. TV networks—ABC, CBS, and NBC—to acquire motion picture studios.

QUESTIONS FOR AFFIRMATIVE AND NEGATIVE CASES

The following are questions to help you formulate your side's position:

1. Briefly, what is the main argument or *point of view* of the article?

2. What information or arguments in the article can you use to support your side's position?

3. What information or arguments in the article can the other side possibly use to support its position?

4. What are some of the different opinions expressed in the article, as opposed to the basic facts of the issue? What are some stereotypes used in this article?

5. Are there any aspects of the article that seem biased to you?

6. You will have ten minutes to present your opening case. Decide on a student reporter to present this ten-minute opening case. Carefully outline this opening case below:

7. Following the other side's opening case, your group will have time for a five-minute rebuttal. Record below some of the information you may need for this rebuttal. Make use of the information you recorded for questions #3 and #4.

8. List some questions you would like to ask the other side:

Recording Sheet for Affirmative and Negative Cases

While reading through Articles #1 and #2, list affirmative (pro) and negative (con) arguments to the statement, "Japanese business should be allowed to purchase important U.S. cultural properties."

Affirmative (reasons supporting the statement, "Japanese business should be allowed to purchase important U.S. cultural properties"):

Negative (reasons against the statement, "Japanese business should be allowed to purchase important U.S. cultural properties"):

HOLLYWOOD MOVIE REVIEWS

#1: *Mr. Moto Takes a Vacation* (Norman Foster, 1939)
Though his literary creator was the American novelist John P. Marquand, Mr. Moto will forever be associated in the popular mind with Peter Lorre, the actor who portrayed the clever Japanese detective in all eight Mr. Moto movies released between 1937 and 1939, when rising anti-Japanese sentiment prior to the outbreak of the Pacific War prompted Twentieth Century Fox to abandon the series. A master of disguise and dissimulation—and when necessary, quite lethal—the mysterious Mr. Moto is the embodiment of a prewar cliché, the inscrutable Oriental. Though he sometimes claimed to be an operative of an international police organization, he never established his bona fides, and at other times, he claimed only to be an amateur. Whatever the truth, one thing is clear: the shy but clever Moto is a steadfast opponent of evil deeds. In *Mr. Moto Takes a Vacation* the intrepid Japanese sleuth has no time for a holiday as he fights crime in San Francisco.

#2: *Gung Ho* (Walter Wanger, 1948)
An intense film about the recapture of an essential Pacific island by a hardened group of U.S. Marines during World War II. After undergoing rigorous training, the Marines or the "Raiders" (played by Randolph Scott, Robert Mitchum, Noah Beery, Jr. and others) as they are referred to in the film, sail to their destination, then take the island over fierce and fanatical resistance from the Japanese.

#3: *The Teahouse of the August Moon* (Daniel Mann, 1956)
A comedy about the Americanization of postwar Okinawa. In the opening of the film, Marlon Brando, curiously cast as an Okinawan, offers the wry comment that many have occupied his little island—the Chinese, the Japanese, and now the Americans—but no country has yet succeeded in subjugating it. An amiable fable of Okinawa's stubborn (and successful) persistence in subverting the efforts of the current occupying power, *The Teahouse of the August Moon* is a decade removed from one of the most bitterly fought battles of World War II, and the site of a far more quiet, but equally decisive, social and political conflict. Based on John Patrick's Pulitzer Prize-winning play, the film also stars Glenn Ford as an American officer who goes native under the influence of the wily Brando, abandoning his attempt to turn an Okinawan village into a well-scrubbed Yankee community. Also featured are Eddie Albert as an army psychiatrist hooked on organic gardening and Paul Ford as the appropriately bombastic local army commander.

#4: *Geisha Boy* (Frank Tashlin, 1958)
Jerry Lewis in Japan? As Gilbert Wooley, a third-rate American magician, it's the only place he can get work. Wooley joins a USO tour of the Far East, and for the first time in his moribund career he develops a following, two kids who actually enjoy his inept sleight of hand. When Wooley falls in love with the mother of one of his fans, his new-found success in show biz takes a back seat to his bumbling pursuit of romance. This

movie didn't win any Oscars, but it boasts a series of imaginative visual gags that might help you appreciate why the French love Jerry Lewis.

#5: *My Geisha* (Jack Cardiff, 1962)
Shirley MacLaine and Yves Montand play a movie actress and her director husband who fight over whether or not she should star in his next picture. Their submerged hostilities come to the surface when he announces plans to update *Madame Butterfly* on location in Japan, and further announces that the lead will be chosen strictly by audition. MacLaine disguises herself as a geisha and tries the hard way to convince Montand she's right for the part. With a plot straight out of "I Love Lucy," this comedy of mistaken identities lampoons western mores as viewed in odd juxtaposition with the wisdom of the East.

#6: *The Yakuza* (Sydney Pollack, 1975)
Written by Paul Schrader and Robert Towne, this film ranks as one of the more interesting experiments in American cinema: an attempt to integrate the tough-guy traditions of both the United States and Japan into a motion picture that would play to audiences in each country. A forerunner of Ridley Scott's *Black Rain*, the film follows an American private investigator (played by Robert Mitchum) who returns to Japan after many years to rescue a friend's kidnapped daughter. The girl is being held for ransom by the *yakuza*, the Japanese mafia, who are portrayed as latter-day descendants of the *ninja*. In his quest Mitchum enlists the aid of a master swordsman (Ken Takakura), and they fight it out, side-by-side, with the Japanese gangsters.

#7: *The Karate Kid Parts I and II* (John G. Avildsen, 1985)
In *The Karate Kid Part I*, a teenage boy, Daniel (played by Ralph Macchio), moves from New Jersey to Los Angeles and is confronted by bullies. The Japanese handyman, Miyagi (Noriyuki "Pat" Morita), at the teenager's apartment complex teaches him about self-confidence through karate training. The training culminates in a karate competition in which perseverance, diligence, and the discipline of karate training triumphs over ruthless brutality. In *The Karate Kid Part II*, the setting moves to Okinawa, where Miyagi's father is ailing. Conflict arises between Miyagi and his long-time arch enemy, whose nephew also comes into conflict with Daniel.

#8: *Mr. Baseball* (Fred Schepisi, 1992)
Mr. Baseball stars Tom Selleck as Jack Elliot, a power-hitting first baseman who is traded to Japan by the New York Yankees. Elliot drinks, chews tobacco, smokes cigars, and has a bad attitude. He joins the Chunichi Dragons in Nagoya City. The manager of the Dragons is Uchiyama (played by Ken Takakura), who insists that Elliot has a "hole" in his swing. Elliot is not open to taking advice from Uchiyama or any other Japanese. Elliot disobeys orders, loses his temper, gets into fights, and insults management. He falls in love with Hiroko, an advertising professional who runs the Dragons' endorsements. However, Elliot's ignorance about Japanese language and culture often leads their relationship down bumpy roads. There is also an African-American player (played by Dennis Haysbert) on the Dragons, and he gives Elliot advice on good manners in Japan. Both he and Elliot attempt to instill a fighting spirit into the team.

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Lesson 5

ANALYZING THE MEDIA:
CASE STUDIES IN U.S.–JAPAN RELATIONS

Organizing Question

What are some issues to consider when analyzing information and stereotypes in the media?

Introduction

As we have seen in previous lessons, the media is particularly powerful when it comes to international issues. Without visiting overseas, most people must rely heavily on what the media shows us as representative of various cultures around the world. In the previous lessons, students had the opportunity to analyze stereotypical images and investigate the deeper issues, opinions, and complexities extending from these images. The purpose of this lesson is to teach students to further analyze and criticize information and stereotypes in the media. The teacher must emphasize the importance of questioning information the media presents and evoke in the students the desire to ask why. It is vital to see the bigger picture and put information in context, not simply focus on single incidents. Helping students realize that there are multiple perspectives to every story is vital.

Students will be introduced to a variety of media, including political cartoons, advertisements, billboards, photographs, movie reviews, letters to the editor, opinion polls, and news analyses. With their background in analyzing the deeper context of stereotypes, the students will now engage in one of nine activities that focus on media case studies in U.S.–Japan relations. Activities are designed for two class periods with the option of rotating students through two or more of the activities.

Objectives

knowledge

- to learn some issues to consider when analyzing information and stereotypes in the media
- to learn about the role of the media in Japanese and U.S. perceptions of each other

attitude

- to consider and critically question information in the media
- to consider the impact of media information on people's perceptions and actions

skill

- to acquire tools for analyzing the media critically
- to develop criteria for making an informed opinion
- to identify the intent and effects of different forms of media

lesson five

Materials

- Activity #1: Kansas City Billboard Controversy, one copy
- Activity #2: Toyota Advertisement, one copy
- Activity #3: The Seattle Mariners Baseball Team and Nintendo, one copy
- Activity #4: Buy American, one copy
- Activity #5: Politicians' Remarks and Letters to the Editor, one copy
- Activity #6: U.S.–Japan Relations and the Asian-American Community, one copy
- Activity #7: Japan-Bashing, America-Bashing, and Political Cartoons, one copy
- Activity #8: The Golden Age of Hollywood, one copy
- video camera, VCR (for Activity #8), optional
- Activity #9: Public Opinion Polls, one copy
- butcher paper

Procedure

1. Ask students to think of as many kinds of media (from previous lessons and/or others) as they can. Some possibilities may include: advertisements, television programs, newspaper articles and pictures, movies, magazines, radio, comic strips, political cartoons, etc.

Point out to students that they will be working in small groups of 3–4 to examine both Japanese and U.S. examples from the media. The small group activities engage students in ways which utilize their prior knowledge about the media and stereotypes from previous lessons in this curriculum unit.

There are nine activities included in this lesson. Each of the activities engages students in various ways (e.g., through drawing, writing, performing), so teachers should keep this in mind when forming groups and assigning activities to the groups. An alternative would be to engage the whole class in any one or more of the activities, or to select from the activities and work with fewer groups. Here is a summary of each of the activities contained in this lesson:

- Activity #1: Kansas City Billboard Controversy
  This activity engages students in advertisement analysis and design.

- Activity #2: Toyota Advertisement
  This activity engages students in advertisement analysis and design.

- Activity #3: The Seattle Mariners Baseball Team and Nintendo
  This activity engages students in a debate and poll.

- Activity #4: Buy American
  This activity engages students in marketing and advertisement design.

- Activity #5: Politicians' Remarks and Letters to the Editor
  This activity engages students in writing letters to the editor.

- Activity #6: U.S.–Japan Relations and the Asian-American Community

This activity engages students in writing a letter to Senator Bill Bradley of New Jersey.

- Activity #7: Japan-Bashing, America-Bashing, and Political Cartoons
  This activity engages students in drawing political cartoons.

- Activity #8: The Golden Age of Hollywood
  This activity engages students in creating a brief Hollywood film preview.

- Activity #9: Public Opinion Polls
  This activity engages students in taking an opinion poll and analyzing statistical data.

2. Explain to the students that they will be engaging in activities analyzing U.S.-Japan relations in the media. They will practice identifying the intent and effect of different forms of media, and consider the impact of media information on people's perceptions and actions. In analyzing the form and content of various kinds of media, students will consider some issues (listed in each activity) when analyzing information and stereotypes in the media.

3. Distribute one activity to groups of 3–4 students, and allow 1–2 class periods for students to work through the activities.

4. Allow students time for small group presentations of 5-10 minutes each during a following class period. During another class period, the teacher may also want to rotate students through another one or two of the small group activities.

   During the debriefing of these activities, discuss the following issues (listed by activity), which have been integrated with the organizing questions of this curriculum unit:

- Activity #1: Kansas City Billboard Controversy
  In the development of the group's advertisement or commercial, what decisions (if any) were made intentionally about the use of stereotypes?
  Do any of the student observers detect biases in this group's advertisement or commercial?
  Have students seen advertisements that they feel are biased or stereotypical in any way?

- Activity #2: Toyota Advertisement
  In the development of the group's advertisement or commercial, what decisions (if any) were made intentionally about the use of stereotypes?
  Do any of the student observers detect biases in this group's advertisement or commercial?
  Have students seen automobile advertisements that they feel are biased or stereotypical in any way? (Students may want to scan magazines or newspapers to find sample automobile advertisements for analysis.)

- Activity #3: The Seattle Mariners Baseball Team and Nintendo
  During the group's arguments for and against the Nintendo purchase of the Seattle Mariners baseball team, did student observers feel the arguments were factual or based on opinion or stereotypes?
  In what ways were student observers persuaded to vote for or against the purchase of the Mariners by Nintendo?
  Did any of the arguments seem biased?
  How did the results of the class poll compare to the actual Major League baseball team owners vote of 25-1 to approve the sale to Nintendo?

- Activity #4: Buy American
  In the development of the group's advertisement for a major automobile manufacturer, what decisions (if any) were made intentionally about the use of stereotypes?
  Do any of the student observers detect biases in this group's advertisement?
  If more than one advertisement was developed, have student observers compare and discuss the advertisements' effectiveness.
  As consumers, what do students think about when they go shopping for a certain item? How do advertisements affect their decisions?

- Activity #5: Politicians' Remarks and Letters to the Editor
  After sharing the various letters to the editor on the editorial page, ask student observers to comment on the effectiveness of the various points of view expressed in the letters.
  Did any of the letters to the editor illustrate different perspectives on the same issue?
  Did any of the letters to the editor contain stereotypical references to the Japanese or Americans?
  Did any of the letters to the editor seem biased in any way? If so, how?
  Have any students written letters to the editor of a local newspaper or school newspaper? If so, what were some of the views expressed in the letters?

- Activity #6: U.S.–Japan Relations and the Asian-American Community
  After listening to the letter to Senator Bill Bradley, have student observers comment on the content of the letter by asking the following: Are the points of view expressed in the letter clear and concise? Is the letter biased in any way?
  In his speech, Senator Bradley said, "The current Japan-bashing phenomenon becomes more and more disturbing with each politician's slip of the tongue and each 'Honda-bashing' party that the media covers. And what these critics of Japan must realize, given the disproportionate role of race in American society, is that hatred of Japan inevitably turns into hostility toward their fellow citizens. Increasingly, the brunt of Japan-bashing falls on Japanese Americans and, because many non-Asians fail to make a distinction among different Asian-American nationalities, on Asian Pacific Americans as a whole." How do students feel about this comment?

Have students in the class ever felt tension or threatened as the result of being perceived as someone from a country that the United States has had or is having conflict with?

- Activity #7: Japan-Bashing, America-Bashing, and Political Cartoons
  In the development of the group's political cartoons, what decisions (if any) were made intentionally about the use of stereotypes?
  Do any of the student observers detect biases in this group's political cartoons?
  Have student observers compare and discuss the political cartoons' effectiveness.

- Activity #8: The Golden Age of Hollywood
  After viewing the film previews of one of the Mr. Moto films, discuss the following with the class:
  Were stereotypical portrayals made of the Japanese, Americans, or others?
  How do students feel about an American actor playing the role of a Japanese detective?
  How would students feel about an actor in another country playing the role of an American in a feature film?
  The Mr. Moto series provided Americans with some of the earliest depictions of Japanese in Hollywood movies. What effect do you think this had on American images of the Japanese?

- Activity #9: Public Opinion Polls
  Following the group's sharing of its news analysis of the polls, discuss the following with the students:
  Did any of the questions in the poll seem biased to you?
  How might polls such as these promote or reinforce certain images or stereotypes Americans and Japanese have of one another?
  What other questions would you have asked in a similar poll?

5. In this curriculum unit, students were given the opportunity to examine many types of media focusing on U.S.–Japan relations. Most important, the goals of *The Media in U.S.–Japan Relations: A Look at Stereotypes* were to help students to distinguish fact from opinion; identify point of view and objectivity; understand bias; and recognize multiple perspectives in the media. Hopefully, students have learned how the media sometimes creates and perpetuates stereotypes and shapes opinion in its dissemination of information. We hope this curriculum unit stimulates students to continue to question their sources of information regularly, so that they may form and articulate their own informed opinions.

KANSAS CITY BILLBOARD CONTROVERSY

Advertisement
Advertising is a very pervasive media element. Advertising is a message designed to promote a product, service, or an idea. Often, advertisements have the purpose of calling public attention to a product or service by emphasizing desirable qualities so as to arouse a desire to buy or patronize. Advertisements appear in newspapers and magazines; in or on buses, subways, and trains; and on billboards. Advertisements appear as commercials on the television and on the radio. Advertising is designed to inform, influence, or persuade people. To be effective, an advertisement must first attract attention and gain a person's interest. It may then provide reasons for buying a product and for believing the advertiser's claims.

Advertisers use a variety of techniques to create effective advertisements. They start with a basic appeal, which is the main selling point, or theme, of an advertisement. They then use certain specific techniques. The most commonly used techniques include (1) attention-getting headlines, (2) slogans, (3) testimonials, (4) product characters, (5) comparison of products, and (6) repetition.

The following advertisement appeared on several billboards in Kansas City in 1991. There were several reactions to the advertisements in Kansas and also in the Japanese media. Describe some of the techniques used in this billboard advertisement.

photograph courtesy of Patricia Weiss, University of Kansas

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The following article, from the *Kansas City Star*, focused on the billboard advertisement. Read through the article as a group and answer the questions that follow. An activity also follows.

"Ads' Charge of Racism Brings More Charges of Racism in Turn"

By Joseph Rebello
The Kansas City Star, August 6, 1991
Reprinted with permission

The Rev. Saundra McFadden, who likes to argue that "words can kill," has been stung recently by her own words on racism in Japan.

For 30 days, McFadden, pastor of the Mariah Walker African Methodist Episcopal Church, has been running a billboard campaign that says racism is "Made in Japan." Now facing complaints that the campaign itself is racist, McFadden has corrected herself.

"That was a mistake," McFadden says of the billboard language. "We're certainly not saying the Japanese people are racists—that's the reason I'm going to change the artwork."

McFadden represents African Americans Against International Racism, a Kansas City group fighting what it sees as Japanese racism. The group now has at least 25 billboards, each costing $137 a month, denouncing racism as "Another Japanese Import."

In Japan recently, a few government officials and academics have been saying that black people and other minorities are a drain on America's industrial power. One, a minister of justice, said black residents were as desirable as prostitutes when they move into a neighborhood.

The Japanese consulate general in Kansas City says the remarks did not reflect the views of the government, which promptly apologized to the U.S. Embassy in Tokyo. But McFadden and her group didn't think that was enough.

"I'm appalled that the dollars I spend on Japanese products are used to finance the very people who insult me," McFadden said. She and the group decided to press Japanese companies in the United States to hire more black workers and other minorities.

But when the billboards went up, showing a crate with the words "racism" and "Made in Japan," the group left out its name. It also omitted its name in a recorded message that asks callers to join the campaign against "Japanese racism."

"I thought that wasn't honest," said Miyo Wagner, a former instructor at Rockhurst College who was born in Japan.

Carol Shankel, a resident of Lawrence, was equally appalled.

"I strongly object to such racist and hate-mongering acts," Shankel said last week in a letter to the billboard company, Odegard Outdoor Advertising.

McFadden, who says she has distributed fliers that prominently feature the group's name, says her group had no intention of hiding its identity. The group has redesigned its billboard art and plans to put up the new art soon.

That, McFadden said, will include both the sponsor's name and more precise language.

"Maybe racism was a rough word, but I tell you what, it's a rough situation," she said. "Foreign people like the Japanese can come here, and they're given an open door into our economy. But we are treated like less-than-first-class citizens, and that's ridiculous."

Questions and Discussion

1. What do you think the purpose and intent of this advertisement is?

2. What possible effects on the public might this advertisement have? What impressions and/or stereotypes does the presentation convey of the country or its people?

3. What can be learned from the presentation (that is, what issue or greater context does the information address)?

4. What opinions are expressed or implied?

5. To whom is the medium addressed, and what is its purpose? (Children, adults? Advertisement, entertainment, education, transmitting information, provoking a reaction?)

6. What is another opinion, or what questions would you ask to find out another side to the story?

Activity

Choose one of the following activities to do as a group and prepare to share a 5-minute summary of your activity with the rest of the class.

- Utilize one or more of the six techniques of advertisement to design an advertisement for a U.S.-made compact-disc player. This advertisement will appear in a U.S. newspaper.

- Utilize one or more of the six techniques to design an advertisement for a U.S. VCR company. This advertisement will appear in a Japanese edition of *Newsweek*. Prepare the advertisement in English, with the understanding that it will be translated into Japanese for the Japanese readers.

- Utilize one or more of the six techniques of advertising to design a billboard for a U.S. computer company. This billboard will appear in Silicon Valley, a region in Santa Clara County, California, with a high concentration of high-tech firms.

- Utilize one or more of the six techniques to develop a 1-minute commercial for a U.S. camera company. This commercial will appear at halftime of the National Football League Superbowl.

TOYOTA ADVERTISEMENT

Advertisement

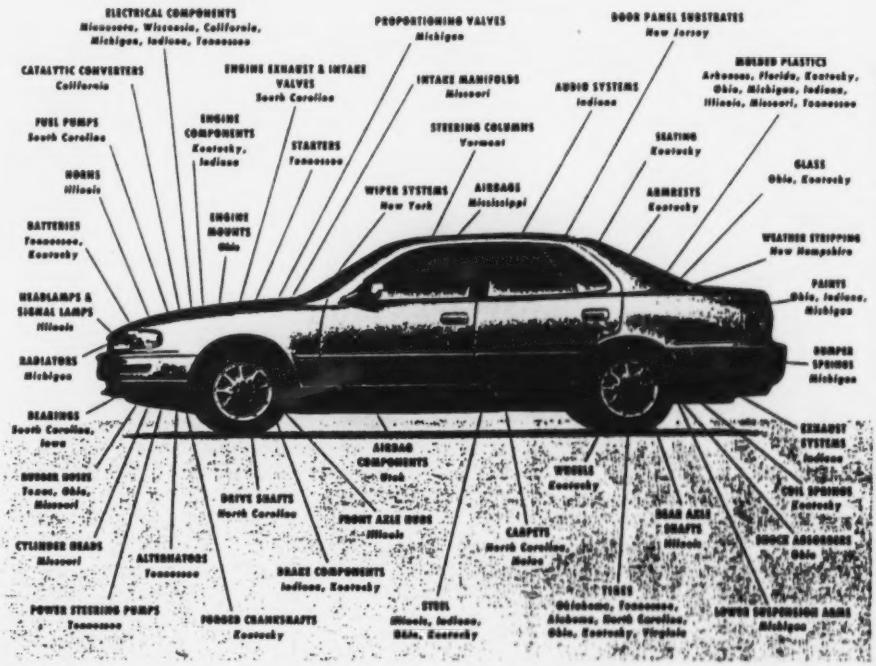
Advertising is a very pervasive media element. Advertising is a message designed to promote a product, service, or an idea. Often, advertisements have the purpose of calling public attention to a product or service by emphasizing desirable qualities so as to arouse a desire to buy or patronize. Advertisements appear in newspapers and magazines; in or on buses, subways, and trains; on billboards. Advertisements appear as commercials on the television and on the radio. Advertising is designed to inform, influence, or persuade people. To be effective, an advertisement must first attract attention and gain a person's interest. It may then provide reasons for buying a product and for believing the advertiser's claims.

Advertisers use a variety of techniques to create effective advertisements. They start with a basic appeal, which is the main selling point, or theme, of an advertisement. They then use certain specific techniques. The most commonly used techniques include (1) attention-getting headlines, (2) slogans, (3) testimonials, (4) product characters, (5) comparison of products, and (6) repetition.

The advertisement on the next page was developed by Toyota Motor Corporate Services of North America, Inc., in 1993. Examine some of the techniques used in this advertisement and discuss the issues on the next page.

Toyota Advertisement

WE BUY THE BEST PARTS in the world,



no matter WHICH STATE THEY'RE FROM.

EVERY Camry manufactured at our $2 billion Georgetown, Kentucky plant is made with U.S. parts purchased from 174 of our over 390 American suppliers. At Toyota we're committed to investing in the economies where we do business. That's why, since 1988, we've increased our purchasing of U.S. made parts by 357% to over $4 billion per year. *INVESTING IN THE THINGS WE ALL CARE ABOUT.* **TOYOTA**

reprinted with permission from the Toyota Motor Corporation, Tokyo

BEST COPY AVAILABLE

Questions and Discussion

1. What do you think the purpose and intent of this advertisement is?

2. What possible effects on the public might this advertisement have?

3. What can be learned from the presentation (that is, what issue or greater context does the information address)?

4. What opinions are expressed or implied?

5. To whom is the medium addressed, and what is its purpose? (Children, adults?; Advertisement, entertainment, education, transmitting information, provoking a reaction?)

6. Read the following article from the *New York Times;* which focuses on U.S. advertisement and its attack on Japanese and their culture. Discuss how the issues raised in the article compare to the information contained in the Toyota advertisement. A group activity also follows.

U.S. Ads Increasingly Attack Japanese and Their Culture

By Randall Rothenberg
The New York Times, Wednesday, July 11, 1990
Reprinted with permission

American advertisers are stepping up their attacks on Japan and its people, attempting to thwart sales of Japanese products through commercials that feature ominous references to the late Emperor Hirohito, photographs of Samurai warriors, exaggerated accents, and veiled ridicule of the Japanese physique.

Some advertisers say their commercials are meant to be humorous; others say they are seriously trying to exploit economic tensions between Japan and the United States to sell products. In either case, worried business executives and others with a special interest in Japanese-American relations say these marketers are crossing the thin line separating business competition from nationalism and even racism.

"People are concerned about the whole tone of the relationship," said John Wheeler, the vice president of the Japan Society, a private organization devoted to enhancing understanding between the two countries. "There's so much at stake, that these glib, facile cheap shots don't help."

One current television commercial for Pontiac dealers in the New York metropolitan area opens with an announcer darkly projecting the future. "Imagine a few years from now," he intones. "It's December, and the whole family's going to see the big Christmas tree at Hirohito Center."

"Go on," he says. "Keep buying Japanese cars."

The five commercials in the Pontiac series conclude with two words, written in stark white letters against the black screen: "Enough already."

Seigi Hinata, the director of the Japan Information Center at Japanese Consulate General in New York, said, "I can tell you that since Mitsubishi bought a part of Rockefeller Center, we have been seeing sentiments against Japan, and the Japanese in general."

Mitsubishi acquired 51 percent of the New York landmark for $846 million late last year.

Most of the ads have been running on local television and radio stations throughout the country, as well as in newspapers and magazines, some since spring. The majority come from American automobile dealers, especially in the Northeast, who are being hammered by Japanese automakers.

Local automobile dealer associations are independent of the auto manufacturers, and are generally free to hire their own ad agencies and develop advertising strategies without interference. In most cases, the manufacturers have neither commissioned nor

approved of the Japan-bashing ads. The dealers believe they work, but some manufacturers apparently fear they might offend consumers.

Philip Guarascio, the head of advertising for the General Motors Corporation, which makes Pontiac, would not comment directly on the issue, but questioned the ads' effectiveness. "When you do comparative advertising, it should meet a certain set of standards, based on consumer needs," he said. "And consumer needs tend to be positive in nature, not negative. To the degree you veer from that, you run risks."

Japanese Gain Market Share

Japanese cars accounted for a record 28 percent of all automobiles sold in the United States during the first half of 1990, up four percentage points from the comparable period last year. The market share for American-made autos dropped four percentage points, to 65 percent.

A commercial in the New York area for the Tri-State Oldsmobile Dealers compares the average height of American men with Japanese men, who are shorter. The ad, which promotes the Cutlass Sierra, concludes, "That's why our car is built for our size families, not theirs."

The spate of anti-Japanese advertisements began last winter with a controversial campaign for Chrysler that featured the auto company's chairman, Lee A. Iacocca, complaining that consumers refused to believe that American cars could be as good as Japanese cars. But those commercials concentrated heavily on specific product attributes, and held Japanese manufacturing up as a standard of excellence. The ads worrying Japanese officials and scholars are less product-specific, and include references to the Japanese people and their culture.

Anti-Japanese ads have not gone unnoticed or uncriticized. In the spring, a consortium of Bell telephone operating companies placed a newspaper ad to promote legislation that would allow them to enter the information-generation business. The headline read: "First it was consumer electronics. Then it was the automobile industry. Is our telecommunications industry next?" Underneath was a photograph of a stern Samurai fighter, crouched and seemingly ready to pounce.

The ad was pulled, and the agency, J. Walter Thompson, was dismissed after the Japanese Embassy complained about it, a Thompson spokeswoman said.

And Americans who do business with the Japanese say such advertisements could harm America's economic interests.

William Zeckendorf Jr., the chairman of the Zeckendorf Company, one of the nation's largest real estate developers, said Japanese investment had become increasingly important for American developers as domestic financing has tightened. He called anti-Japanese ads inappropriate. "We need their financing," Mr. Zeckendorf said.

Imagery During War Recalled

Several scholars say the pictures and sentiments in these ads are uncomfortably similar to the anti-Japanese imagery that flooded American popular culture during World War II.

In his 1986 book, *War Without Mercy: Race and Power in the Pacific War*, John W. Dower, a historian at the University of California at San Diego, wrote that American mass-media portrayals of the Japanese as "subhuman, inhuman, lesser human, superhuman" were so pervasive during the war that they "remain latent, capable of being revived by both sides in times of crisis and tension."

Gerald L. Curtis, the director of the East Asian Institute at Columbia University, expressed concern that anti-Japanese ads were contributing to a cycle of escalating tensions between Japan and the United States.

The advertisers responsible for the ads say they are not meant to offend any group. Brett Shevack defended the Oldmobile dealers' commercial created by his agency, Partners & Shevack.

"We think it is legitimate to bring in the differing heights because we did it with a sense of humor," Mr. Shevack said.

The executive director of the New York-New Jersey-Fairfield County Pontiac Dealers Advertising Association, Robert G. Conroy, said of his group's "Enough Already" ads: "We don't think of them as anti-Japanese. We think of them as pro-American."

Still, appealing to American nationalism was a conscious part of Pontiac's strategy, said David Deutsch, who runs Deutsch Advertising, the Pontiac dealers' ad agency. "People are saying, 'We're buying all these Japanese products, and they won't let ours in their country," he said. "'Enough already,' as we say it in the commercials, is our interpretation of the feelings people have."

Positive Attitudes

But Americans' feelings about Japan are ambivalent, calling such strategies into question.

A *New York Times*/CBS News/Tokyo Broadcasting System poll released Monday showed that 75 percent of the 1,084 American adults polled between June 5 and June 8 said they felt generally friendly toward Japan. Only 18 percent said they felt generally unfriendly.

But the survey showed great concern among Americans over Japanese investment in the United States.

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activity #2

Activity
Choose one of the following activities to do as a group and prepare to share a 5-minute summary of your activity with the rest of the class.

- Utilize one or more of the six techniques of advertising to design an advertisement for a U.S. automobile company. This advertisement will appear in a U.S. newspaper.

- Utilize one or more of the six techniques to design an advertisement for a U.S. automobile company. This advertisement will appear in a Japanese edition of *Newsweek*. Prepare the advertisement in English, with the understanding that it will be translated into Japanese for the Japanese readers.

- Utilize one or more of the six techniques to design a billboard for a U.S. automobile company. This billboard will appear in downtown Detroit.

- Utilize one or more of the six techniques to develop a 1-minute commercial for a U.S. automobile company. This commercial will appear at halftime of the National Football League Superbowl.

THE SEATTLE MARINERS BASEBALL TEAM AND NINTENDO

The Seattle Mariners For Sale

In 1991 the owner of the Seattle Mariners Major League Baseball team put the team up for sale. Potential buyers wanted to move the Mariners to Florida. To keep the Mariners in Seattle, community leaders and politicians asked local businesses to help raise the $100 million it would take to keep the team in Seattle. Executives from companies like Boeing and Microsoft offered to invest in the team, but $60 million of the total was put up by Nintendo, U.S.A., the Seattle-based subsidiary of the Japanese video game company. The huge trade deficit the United States had with Japan and the purchases of U.S. icons such as Rockefeller Center and Pebble Beach by Japanese companies had caused a lot of criticism of Japan. Many people similarly criticized the sale of the Mariners to a Japanese firm. The following articles describe some of the controversy surrounding a Japanese company investing in "the American pastime."

Read through the articles, carefully taking note of the various perspectives (that is, arguments for and against the sale of the Mariners to a Japanese firm) on this issue. Questions and an activity follow these articles.

Seattle Baseball Fans Look to Japan

By Carl Nolte
San Francisco Chronicle, February 5, 1992
Reprinted with permission

Seattle—Seattle is in danger of losing its baseball team. The Seattle Mariners are for sale, and the only buyers willing to keep them in town are a group bankrolled by Japanese money. The timing could not be worse, considering the war of words between the United States and Japan right now.

Baseball Commissioner Fay Vincent said last month that he thought that it was "unlikely" that the owners of other teams would approve the sale. And a nationwide telephone poll taken earlier this week showed 61 percent opposed to Japanese control of an American team.

But in Seattle, the bid has the support of nearly everybody. Governor Booth Gardner, Seattle Mayor Norman Rice, and other politicians were in New York yesterday, trying to convince Vincent that the bid to buy the Mariners is in the best interests of baseball.

The alternative is that the Mariners will move to Florida.

"I think professional baseball will make a huge, huge mistake if they don't make this buy," said John Gilmore, president of the Downtown Seattle Association, one of the major-league players in the city's business establishment. "This," he said, "is the best sports town in the country."

That may be, but big-league baseball has been a flop in Seattle. The city's first team—the Pilots—moved to Milwaukee after one season. The Mariners have had only one winning season in the last 15 years. Bad teams produced chronic money problems.

Money problems make it more difficult for teams in small markets, like Seattle, to compete in an era of multimillion-dollar salaries.

The only answer is big money, and the only big money around these days is Japanese.

Bank Called Owner's Loan

"The baseball problem," as they call it in Seattle, came to a head during the summer, when Security Pacific Bank told Mariners owner Jeff Smulyan to pay some of the $39 million that he owed the bank. Nearly half of the money was lent to buy the team in the first place, and in the two years that he has owned the Mariners, Smulyan had lost $20 million more.

Seattle can and will support big-league sports, they say. The NFL Seahawks (who usually lose) and the University of Washington Huskies (who usually win) are the toughest tickets to come by in town.

Mariner's Low Rankings

But baseball is different in Seattle. The team's total revenues—$37 million in 1991—were the lowest in the big leagues. Given this grim outlook and pressed by the bank, Smulyan had only two options: sell the team to local buyers or move it to greener pastures.

A team means more to a city than T-shirts and baseball caps, and Seattle's civic leadership swung into action, hoping to find a local buyer. What they finally came up with was a group calling itself the Baseball Club of Seattle, a veritable Who's Who of the local business establishment, including the CEO of Boeing, the head of Puget Power, and executives from all the big business players in town.

Their offer—$100 million—is $24 million more than Smulyan paid for the team just over two years ago. In addition, the Baseball Club of Seattle plans to infuse the club with another $25 million in operating money.

But 60 percent of the money comes from Hiroshi Yamauchi, the billionaire president of Nintendo of Japan. His son-in-law, Minoru Arakawa, a Japanese citizen who has lived in the Pacific Northwest for 15 years, would have a proxy to vote Yamauchi's stock.

The problem, said Deputy Baseball Commissioner David Greenberg, is one of citizenship, not residency.

Seattle's job now is to sell the owners of major league baseball on the deal. If it goes through, the deal would be historic—the Mariners would be the first American major league team owned by Japanese, the folks who already own the Pebble Beach golf course, Rockefeller Center and the enmity of a lot of American business people.

Vincent listened to Seattle's pitch yesterday but said he had not changed his mind. "It is still baseball's view that local ownership—and by that we mean local ownership in the community and Northern American ownership in specific—is still the preferred, strongly viewed preferential ownership policy of baseball," the commissioner said.

The owners agree. It would be "like selling to a bunch of Arab oil sheiks," said one. It would be against the rules that prohibit foreign ownership, said Fred Kuhlman of the St. Louis Cardinals. "It is not a matter of racism," he said. "I'd have the same problem if it was an English company."

Yet racism is there, nonetheless. In his state of the city address Mayor Rice compared baseball's unwritten rule against non-North American ownership to its previous unwritten rule against non-white players.

Seattle's Close Ties to Japan

Japanese control does not seem a problem in Seattle. After all, business executives point out, the Pacific Northwest is the only region in the country that has a trade surplus with Japan. Japan Air Lines is Boeing's biggest customer, Seattle is the closest American port to Japan, and the Japanese buy everything from computer equipment to logs in this neck of the woods.

"Japan-bashing could hurt this community more than any other community in the country," said Robert Gogarty, a well-connected business consultant.

The City Council has voted 9-to-0 in favor of the offer. The opposition is "hard for me to understand," said City Council President George Benson, who is strongly in favor of the bid to buy the Mariners. "I fought in World War II in the Pacific, with kamikaze pilots," he said. "But we live in another age."

The owners will make up their minds at a meeting in early March. The deal needs a three-quarters vote from the American League owners and a majority of the National League owners.

Seattle Supporters Give Thanks: Nintendo President Cheered for Rescuing Mariners

The Japan Times, June 18, 1992
Reprinted with permission

Seattle (AP)—A wave of Mariner blue filled an outdoor shopping plaza Tuesday during a city rally to celebrate baseball's approval of the sale to a Japanese-led group that will keep the team in Seattle.

"My, oh my," Mariners announcer Dave Niehaus bellowed, invoking the signature phrase he uses to celebrate home runs and spectacular plays. "What a day!"

A lunchtime crowd of hundreds, many toting blue balloons, attended the rally outside the downtown Westlake Center mall.

Vendors tossed out bags of peanuts, and children lined up for free stickers and blue plastic Mariners caps. The Mariner Moose mascot roamed the crowd, hugging admirers.

A band comprised of Puget Sound Power and Light Co. employees opened the rally by playing several Big Band-era tunes. Officials then took turns heaping praise on those who helped push the sale through.

Niehaus urged the crowd to thank Jeff Smulyan, who put the team up for sale in December after a two-year stint as owner. The crowd responded with boos and cheers.

Then Niehaus thanked Japanese businessman Hiroshi Yamauchi, the president of Nintendo Co. who put up $75 million of the $125 million used to buy and operate the team. Yamauchi's name drew a rousing ovation.

"There are some who believe that baseball still can't work here," Mayor Norm Rice told the crowd. "But we've got to be there at every game and we've got to buy the tickets and we've got to tell everybody that this is our investment."

King County Executive Tim Hill said the county would make improvements to the Kingdome and negotiate a new long-term lease to ensure that the Mariners "are here on a permanent basis."

"It's here. It's ours. Let's get out and support it" said Puget Power chairman John Ellis, the new chief executive of the Mariners.

The rally was sponsored by the Greater Seattle Chamber of Commerce and its affiliated Sports and Events Council of Seattle-King County.

Officials said they were working on plans for another celebration—a second "Opening Day" July 16 at the Kingdome.

Questions and Discussion

1. The first article noted that "A team means more to a city than T-shirts and baseball caps." What else does a team mean? If there is a professional sports team in your area, what would your attitude be about Japanese investors helping to "save" the team for your area? Would you support them, like Seattle did? Or would you support U.S. ownership, even if it meant losing your area's team?

2. Some owners, like the Yankee's owner George Steinbrener, do not live in the cities where their teams are located. The first article mentions that, Minoru Arakawa, the Nintendo representative to the Seattle Mariners ownership group has lived and worked in the Seattle area for over 15 years. Do you think that it was fair for the Nintendo investment to be criticized as not local? Keep in mind that the money used for the investment is from Japan, but that Nintendo, U.S.A. has had their headquarters in Seattle for many years.

3. If you were a major league team owner, would you have voted to approve the sale of the Mariners to Nintendo so that they could remain in Seattle, or would you have voted to let the Mariners be sold and moved to Florida? Give some reasons for your answer.

4. No U.S. company has ever tried to invest in a Japanese baseball team, or other popular Japanese sports such as soccer or sumo. Do you think that Japanese professional baseball, which employs foreign players (mostly American), would

allow a U.S. company to invest in a Japanese baseball team? What would some of the arguments for and against such a transaction be?

Activity

Your group will be taking a poll of the rest of the class on whether or not to allow the sale of the Seattle Mariners to Nintendo. One or more members of your group should prepare to present a short argument (2–3 minutes) representing Seattle politicians and/or community leaders who want to keep the Mariners in Seattle. The Seattle supporters of the sale should present an argument supporting the Nintendo purchase of the Mariners.

One or more members of your group should voice a short argument (2–3 minutes) for opponents of the sale, such as Florida investors who want to buy the team, or people who just want to keep ownership limited to Americans and Canadians. The opponents should argue against Nintendo's purchase of the Mariners.

Arrange a time with your teacher to take a poll of the rest of your class. Ask other members of your class to take the role of baseball owners who will vote on whether or not to approve the sale of the Seattle Mariners to Nintendo. Following the presentation of your members' arguments for and against the sale of the Mariners to Nintendo, allow the "baseball owners" to ask questions, express their own opinions, and vote whether or not to approve the sale of the Mariners to Nintendo. Following the vote, share the following with the class:

Two months after the articles (which your small group read) appeared in the newspapers, Major League baseball team owners voted 25-1 to approve the sale and the Mariners remained in Seattle. However, the structure of the sale had to be changed. Although Nintendo's Yamauchi put up over 50 percent of the money to buy the team, he received an ownership share of less than 50 percent so that he could not control the team. The Mariners could remain in Seattle, but would not be under Japanese control.

BUY AMERICAN

During the 1980s and 1990s, some U.S. industries, such as consumer electronics and automobiles, seemed to begin losing out to Japanese competition. Many people blamed the Japanese companies for the problems that U.S. industries faced. Some people felt that if Americans stopped buying Japanese products then U.S. industry would make more money and employ more people. This idea is often referred to as "Buy American," and some people actively campaign on behalf of U.S.-made goods. However, some economists claim that open competition leads to more efficient production, and many consumers prefer to purchase goods produced overseas if the price and quality seem better than U.S.-made goods.

Read through the following articles, carefully taking note of the various perspectives on this issue. Questions and an activity follow these articles.

Boss Says He'll Pay Workers to Buy U.S. Cars

Reuters
San Francisco Chronicle, January 10, 1992
Reprinted with permission

Greenwich, Conn.—A paper company president said yesterday that he is offering his employees a $1,000 bonus if they buy or lease an American automobile during 1992.

The bonus offer has already convinced one employee to buy a Pontiac instead of the Nissan Maxima that she had intended to buy, and three or four other employees are close to deciding to buy an American car, said Douglas Brown, president of Brown Paper Co.

"If everybody did something like this, there wouldn't be a recession," said Brown, who recently bought a Cadillac Seville, the first American car he has owned in 15 years. His offer has been in effect for nine days.

Brown said a local Chevrolet car dealer has decided to leave two cars in the paper company's parking lot for a week and a local General Motors dealer has stopped by to drop off brochures for employees.

The idea for the bonus came while Brown and company vice-president were discussing the bad economic news bring reported by the nation's Big Three automakers.

A Defiant Detroit Still Depends on Japan

By David E. Sanger,
Special to *The New York Times*, February 29, 1992.
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Nagoya, Japan—When Lee A. Iacocca, the outspoken chairman of the Chrysler Corporation, demands that America take a stand against Japanese car imports, surely he must not be talking about car No. 11AMRXML2D19W-C06, which rolled off the line here the other day.

The car was produced by teams of Japanese workers all wearing neat uniforms with "Mitsubishi Motors" emblazoned on the back. But the sporty, bright red model is a Dodge Stealth, made by Mitsubishi, and sold in America starting at about $17,000. And the only thing that makes them seem American is the word "Dodge" etched in the front bumper. Mr. Iacocca made no mention of Mitsubishi's Nagoya plant when he visited Japan with President Bush in January, and these days people at the plant say as little as possible about Mr. Iacocca.

Confused Feelings

"We feel a little funny about him," Kozo Naruse, the deputy general manager, conceded the other day, shaking his head. "Here he is talking about keeping Japanese cars out of America, and every day we come to work and make very good Chryslers."

As a "buy American" movement in the United States provokes continuing confusion about what constitutes the more American car—is it better to buy a Honda made in Ohio, or a Ford mini-van also produced in Ohio in a joint venture with Nissan?—there is little question about the national origin of the 164,352 vehicles produced in Japan last year and sold as Chryslers, Dodges, and Chevrolets. They are thoroughly Japanese.

But the fact that they keep pouring off the production lines headed for American dealerships says a lot about the Big Three's continuing dependence on Japanese manufacturing at a time when, for example, the General Motors Corporation is announcing plant closing and the layoffs of thousands of workers.

Moreover, many analysts point out, the Japanese production raises questions about how an obvious opportunity to break into the Japanese auto market has been largely squandered by Chrysler, which owns nearly 11 percent of the Mitsubishi Motors Corporation and GM, which owns a stake in Isuzu Motors. Among the Big Three, only the Ford Motor Company uses its Japanese partner, Mazda Motor, to make cars for sale to Japanese consumers rather than for export to America.

Without question, the cars Japanese makers produce for the Big Three account for a significant part of the American market. Last year Japanese cars accounted for a bit more than 30 percent of the American market.

What makes the Mitsubishi-Chrysler arrangement particularly noteworthy though, is that by Chrysler's own description it has been an overwhelming success. "The Stealth is one of our hottest cars, even in a depressed market," said Luis Franco, who heads Chrysler International's liaison office here.

"Obviously, we are very happy with Mitsubishi as a supplier and partner," he added. Still, Mitsubishi executives openly cringe at Mr. Iacocca's oratory, and in a subtle way they have begun to fight back. In recent weeks, Mitsubishi's top American officer, Richard D. Recchia, formerly of Chrysler, has done what other Japanese automakers have been loath to try: he has taken Mr. Iacocca head on. The conflict between the two has stepped up since Mr. Iacocca, returning from Tokyo, declared that America was being transformed into an exploited colony, exporting raw materials to Japan, and buying back expensive manufactured goods.

Attracting Attention

When Mr. Recchia told the National Automobile Dealers Association recently that anti-Japanese feeling in Detroit has "reached down to tap latent racial prejudice," his comments were prominently reported here. So was his contention that legislation to limit Japan's American market presence would cost thousands of American jobs and "perpetuate fundamental problems in the U.S. economy."

"I can't help but believe that the emotional response we see today is in some way attributable to comments from politicians and U.S. executives," he said to the dealers who met for their annual convention in Dallas.

For Chrysler, the Nagoya plant may be a place to learn some important manufacturing lessons. Though the plant itself is among Mitsubishi Motors' oldest, it has been tooled to place many different models on the same production line, an idea that GM and others in Detroit want to copy. Mitsubishi intersperses production of Chrysler's Stealth with Mitsubishi's own new luxury car, the $25,000 Diamante.

More important, the robots that do much of the assembly work reconfigure themselves automatically to put the steering wheel on the left side of one car, the right side of the next. In the last year, the number of worker-hours required to produce a car has decreased by 15 percent.

One Sensitive Issue

One problem the plant's workers are hesitant to talk about is the internally sensitive issue of auto parts. A walk through the plant suggested that an overwhelming number of components going into the Dodge Stealth are not American.

Chrysler's presence in Japan is minuscule. Last year it sold roughly 1,000 cars here, the worst sales record of any of the Big Three, and even far behind Honda of America, which shipped thousands of its American-made Accords to Japanese showrooms.

A List of Obstacles

Mr. Iacocca, during his trip with President Bush, argued that the numbers were so low because of the tremendous cost of meeting Japanese technical specifications, passing Japanese car inspections, and shipping cars from America to Japan. On the surface it would seem as if the Nagoya plant would offer an easy solution: The plant is already tooled to produce cars for the Japanese market, even with the steering wheel on the right side. But in Nagoya you cannot buy a Nagoya-made Chrysler.

Mr. Franco said that Mitsubishi and Chrysler had periodically discussed such an arrangement, but neither side had taken the conversation very far. "You have to remember, we have only been here since 1987," he said.

Ford, of course, has taken that course, selling cars produced for it by Mazda at dealerships called Autorama, partly owned by Ford. It sells about 70,000 units a year. But Chrysler and General Motors, in an argument that often seems a bit circular, say it makes no sense until they first sell some more cars here.

Is There a New Breed of 'Buy American?'

By Alexa Bell
Investor's Business Daily, April 2, 1992
Reprinted with permission

"Recently a leading Japanese politician described American workers as 'A work force too lazy to compete with Japan,'" starts a New York-area television ad for the Pontiac Grand Am.

The text, both spoken and displayed against a large red dot reminiscent of the Japanese flag, then provides a recital of Japan's most insulting statements regarding American workers and the U.S. education system.

Finally, when most Americans would be purple with rage or laughter, the ad segues into the real message—the virtues of Pontiac's sporty Grand Am. But to drive home the patriotic appeal, the ad ends with a bash:

"Maybe they (the Japanese) need a reading lesson."

Not long ago, such blatantly anti-foreign ads would have struck a sour note with many Americans, spurring criticisms of xenophobia or racism. Today, thanks to the combined forces of recession and deteriorating relations with Japan, such "Buy American" themes appear to be finding wider appeal.

"For the first time, the baby-boomer yuppie is really starting to feel a wave of buying American," said Donny Deutsch, creative director of Deutsch Inc., the New York advertising agency that created the Pontiac advertisement described above.

Younger consumers, he said, are turning to U.S. products as a way to keep jobs in the U.S., said Deutsch. "They are angered over the [perceived circumvention of U.S. automobile] quotas put forth by Japan. It's not a wave of patriotism; it's economic survival."

America has always had its share of consumers with hard-core Buy American sentiment, marketers note. Traditionally, however, these consumers have come from older, less educated, and less upscale demographic groups.

Consumer Product Ratings

A 1990 Roper Organization study, for instance, found that 46% of consumers without high school degrees rated American-made products as superior, compared with 25% of consumers with college degrees. In contrast, only 8% of consumers without high school degrees rated Japanese-made products as superior, compared with some 21% of the college educated.

Some 43% of consumers in the 60-plus age group preferred American-made goods. By comparison, only 31% of consumers of age 30 to 44 preferred them.

Buy American consumers also were skewed towards women, tended to be blue-collar workers or homemakers, and were the least likely to live in Western states, according to the 1990 study.

Researchers with the Stanford Research Institutes Values and Lifestyle, or VALS, consumer research program in Menlo Park, Calif., have found a similar demographic cast to traditional Buy American consumers.

Such consumers, they note, tend to come from demographic groups with meager financial and education resources. They also are notable for the fervor of their pro-America sentiments, said Bruce MacEvoy, director of research at VALS.

"They take a simplistic view of life. And in that view, America is better, and protectionism is an easy way to solve U.S. economic problems," he said. "The recent Japan-bashing may have intensified their feelings, but they already had them."

But while this older, less affluent group may form the heart of a Buy American trend, more upscale consumers may also be trying out patriotic buying patterns, MacEvoy said.

"It's my hunch that there is a similar trend among the very high resource groups that have been exposed to a lot of media hype on this issue," he said. "They have also been feeling significant impact from the recession in shrinkage of jobs."

Change in Perception of Quality

Indeed, a study by Total Research Corp., a Princeton, N.J., consumer research company that annually tracks perceptions of brand quality, found that foreign brands stumbled badly during 1991 in most consumers' minds.

Mercedes-Benz, the No. 1 brand in the 1990 study, fell to seventh place in the 1992 survey, noted John Morton, Total Research senior vice-president. Sony fell from 27th to 38th place, while Nintendo dropped from 28th to 56th.

American brands benefited from the anti-foreign attitudes, Morton added. AT&T jumped from 21st place to ninth, Coca-Cola from 57th to 37th, and Buick from 87th to 56th.

"There is a remarkable level of anti-foreign feeling out there, as far as we can tell," he said. "In 1990, there was a bias against foreign brands. Now it's much larger."

Impact on Purchases

Do such shifts in preferences actually affect purchasing choices? Yes, says Morton, who claims that perceptions of brand quality have been shown to have a direct impact on buying.

But others are more skeptical.

At best, the new patriotic preferences reflect a willingness to buy American-made products if they are equal to foreign versions in quality and price, said Bradford Fay, research director at the Roper Organization.

Moreover, he adds, even the most hard-core Buy American consumer has trouble distinguishing which products are actually made in the U.S.

"The overall preference for American-made products is really a mile wide and an inch deep," Fay said. As a result, he added, a Buy American trend "has more implications in the voting booth than in stores."

Questions and Discussion

1. The articles point out that it is hard to tell what is an American car. Today some Dodge cars are made in Japan, and Americans build Hondas, Toyotas, and Nissans. Many companies are now multinational corporations, not only selling their products in many countries, but also employing people and producing goods in more than one country. Yet, as the third article points out, the "Buy American" movement is gaining more and younger participants. What are your views on this issue?

2. At the end of the second article, what does the author mean by noting, "Chrysler and General Motors, in an argument that often seems a bit circular, say it makes no sense to invest in new dealerships until they first sell some more cars here"?

3. Why do you think that people buy imported products? Should they do so, or should Americans only buy U.S. products? How do bias and stereotyping affect consumer decisions?

4. Some countries restrict the kinds of goods that can be imported into that country, forcing consumers to buy domestic products. Do you think that is a good idea? Why or why not? What would your opinion as a consumer be if you were not able to buy imported goods such as cars, electronics, clothing, etc.?

5. The articles pointed out that many cars seem to be internationally built. What does this mean for consumers wishing to "Buy American"?

activity #4

Activity

Your group is a marketing team for a major advertisement agency. Your client is a major automobile manufacturer, and you have to design an advertisement for one of the manufacturer's cars. You can choose to use the "Buy American" sentiment mentioned in the third article, but as the articles pointed out, some Japanese companies build cars that are assembled in U.S. plants by American workers, and some U.S. companies sell cars that are built in Japan. Keep this in mind, and design an advertisement for one of the following:

- The Honda Accord, a car built in a Honda plant located in Ohio.
- The Dodge Stealth, a car sold by the Chrysler Corp., but built at a Mitsubishi plant in Nagoya, Japan.
- The Buick Regal, a car built at a General Motors plant in Canada.
- The Mercury Tracer, a car built at a Ford plant in Mexico.
- The Ford Taurus, a car built at a U.S. Ford plant.

Consider the following questions in your decision: Why did you pick the car you did? What would be the selling points of each? How could you make the car you picked more attractive to consumers?

Prepare a 5-minute summary of your activity to present to the rest of the class.

POLITICIANS' REMARKS AND LETTERS TO THE EDITOR

In the early 1990s the U.S. recession and the large trade deficit with Japan had made U.S.–Japan relations tense. Politicians and business leaders became critical of Japan, some blaming Japan for U.S. economic problems. Then, in 1992, Yoshio Sakurauchi, the Speaker of the lower house of the Parliament, remarked that America could not compete economically because its workers are "lazy" and "a third of them cannot even read." The next month Japan's Prime Minister Kiichi Miyazawa said that Americans "may lack a work ethic." These remarks insulted many Americans, making them angrier at Japan.

This anger created more problems for the U.S.–Japan relationship. Public pressure led Los Angeles County to cancel a subway car contract with Sumitomo Corporation. Major League Baseball owners delayed a Seattle group's bid to buy the Seattle Mariners baseball team delayed because the majority of the purchasing money was offered by Nintendo, the Japanese video game company. Senator Hollings of South Carolina told workers in Hartsville, South Carolina, that they "should draw a mushroom cloud and put underneath it, 'Made in America by lazy and illiterate workers and tested in Japan.'" He called his remark a joke and said he intended it as criticism of the Japanese comments about American workers.

Read through the following articles, carefully taking note of the various perspectives on this issue. Questions and an activity follow these articles.

Japan Premier Joins Critics Of Americans' Work Habits

By David E. Sanger
Special to *The New York Times*, February 4, 1992
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Tokyo, Feb. 3—Just back from a quick visit to the United States, Prime Minister Kiichi Miyazawa added his voice today to those of other Japanese political leaders who have found fault recently with the way Americans perform in the workplace.

He said that America "may lack a work ethic," and that some of the country's economic ills came about because too many American college graduates headed to Wall Street in the 1980s rather than "producing things of value."

Mr. Miyazawa's comments, made today during a nationally televised debate in Parliament, seemed bound to further inflame the atmosphere between the United States and Japan. Two weeks ago the Speaker of the lower house of Parliament, Yoshio Sakurauchi, touched off protests in the United States when he termed American workers "lazy" and said a third of the work force was illiterate. Japanese Government officials, including Mr. Miyazawa, denounced those characterizations.

Tonight Japanese Government officials raced to interpret and explain away the Prime Minister's comments, aware that in a time of deep recession and growing American-Japanese tension—epitomized by a new wave of "Buy America" campaigns—words that might otherwise be overlooked are creating a backlash in the United States.

The Foreign Ministry issued a statement tonight noting that Mr. Miyazawa was also critical of excesses in the Japanese economy and said, "The Prime Minister regrets any misunderstanding which may have been caused." Masamichi Hanabusa, the ministry's chief spokesman, added, "The Prime Minister has no intention whatsoever of criticizing American workers."

But Mr. Miyazawa, led into the discussion of the economic problems facing America by Mr. [Kabun] Muto [another Japanese politician who made critical remarks about U.S. business practices], appeared to be doing exactly that.

Mr. Muto reserved his harshest words for American managers. Japanese automakers, he said, were able to produce very high quality cars with American workers at the so-called "transplants" run by Toyota, Honda, and Nissan, among others, succeeding where American automakers could not. "Americans are producing good cars," he said. "The question is how to use them skillfully."

Mr. Muto, who until recently was Minister of International Trade and Industry, the country's most crucial trade official, said he had heard Americans would not buy a Detroit-made car that was produced on a Friday or a Monday, because on those days workers were either preparing for a weekend of play or recovering from one.

"I think Americans should learn how to work properly from Monday to Friday," Mr. Muto said. "That's a good idea for everyone."

As if in summary, Mr. Miyazawa paused and said, "I have thought for some time that they may lack a work ethic," and obliquely suggested that some Americans had forgotten how "to live by the sweat of their brow."

Mr. Miyazawa may well have thought that he was saying nothing unusual because such critiques are commonplace here—not only on television, but also at the negotiating table. Similar arguments have emerged from the awkwardly named Structural Impediments Initiative, in which Japan has urged Americans to work longer hours and greatly improve worker training, while the United States has urged in return that Japanese take more vacations, save less money, and buy more on credit to increase consumer spending and therefore the purchase of imports.

The tone of Mr. Miyazawa's comments today seemed more explanatory than argumentative, and he touched on a number of other practices, from issuing "junk bonds" to conducting leveraged buyouts, that create heavy debt loads for companies. That is not unusual for Mr. Miyazawa, who used Mr. Bush's visit here in early January

to cite other problems, from drugs, homelessness, AIDS, and a declining educational system as among the challenges that America must overcome.

Mr. Miyazawa is widely regarded as an internationalist with a deep understanding of the United States, so the timing of his comments today seemed difficult to explain. In recent weeks his Government has gone out of its way to compensate for Mr. Sakurauchi's comments by praising America and its workers.

Japanese React Angrily to Hollings Remark

The New York Times, March 5, 1992
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Tokyo, March 4 (AP)—A reference by Senator Ernest F. Hollings to the bombing of Hiroshima and Nagasaki drew angry responses today from survivors of the American wartime attacks. But Japanese officials sought to play down the controversy.

The remarks by Mr. Hollings, Democrat of South Carolina, came amid Japanese-American tension that has been inflamed by long-term trade problems and by recent comments by Japanese officials that many Americans are lazy and lack a work ethic.

On Monday, Mr. Hollings told workers in Hartsville, S.C., that they "should draw a mushroom cloud and put underneath it, 'Made in America by lazy and illiterate workers and tested in Japan.'" He called his remark a joke and said he intended it as criticism of the Japanese comments about American workers.

On Tuesday, Mr. Hollings expressed anger that the remark had turned into a controversy, telling a reporter outside the Senate chamber that he was glad he made the comment.

"I come through here with important stuff, day in and day out, for 25 years and you all stop me with this," he said, according to an article published in a South Carolina paper, *The State*. "I'm glad I said it, glad I said it."

In Japan, most newspapers tonight carried reports of Mr. Hollings' remarks. An article in *Yomiuri*, the largest-circulation paper, carried the headline: "Is the U.S. Countering the 'Laziness Remark' With an Atomic Bomb!? Senator Makes an Irrelevant Statement."

A leader of a group of survivors of the 1945 atomic bombings had harsher words. "This kind of remark cannot be permissible to the people of a nation that suffered the world's first atomic bombing," said Yoshio Saito, acting director of the Japan Confederation of Atomic- and Hydrogen-Bomb Sufferers. "The use of a mushroom cloud and making bashing comments are two issues of quite different dimension."

Questions and Discussion

1. These politicians' remarks created problems for U.S.–Japan relations. What are some reasons that politicians would make such remarks?

2. Some of the issues the Japanese politicians brought up, such as a declining work ethic, illiteracy, and poor management, have also been brought up by U.S. commentators. Why, then, did these remarks make people in the United States so angry when Japanese leaders brought them up?

3. What do you feel about politicians from other countries saying U.S. workers lack a work ethic? How do you feel about Mr. Muto's claim that U.S. workers produce bad products on Mondays and Fridays?

4. How do you feel about Senator Hollings "joke" about the atomic bomb? Why did many Japanese (and Americans) find this remark offensive?

5. When these remarks were made in the early 1990s, U.S.–Japan relations were already very tense. Some public opinion polls showed that many Americans felt angry or fearful towards Japan. However, in 1992 Japan entered into an economic recession. Japanese companies slowed down their investment in U.S. companies and real estate, and Americans worried less about Japanese competition. After President Clinton entered office in 1993, the United States and Japan continued to have disagreements concerning trade policy, but most observers agree that the emotional "bashing" from both sides has diminished. Do you think that politicians or other leaders might make similar remarks today? If they did, would the results be as serious as they were when these articles were written?

Activity
The editorial page of many U.S. newspapers provides an opportunity for people to express their views about issues. Most newspapers will allow anyone to submit a letter on any subject of interest. However, newspaper editors will usually try to publish letters of good quality on subjects that will interest many people.

These are two examples of letters to the editor concerning the politicians' remarks about Japan and the United States:

(1) **Private Humor, Public Pain**
Richard J. Constabile, Tokyo
The Washington Post, March 13, 1992, Final Edition
Reprinted with permission

While there is a lot of irresponsible rhetoric from politicians everywhere in the world, U.S. leadership plunged when South Caroline Senator Ernest Hollings used the "mushroom" metaphor to take a slap at Japan's leadership in response to comments about American workers. Such a crisis of leadership can only be destructive to two otherwise great peoples and allies.

What hurts me most as an American is that Senator Hollings's statement conveys a sense of pride in the decision to devastate hundreds of thousands of human lives. While such a political and military decision might be rationalized, pride is not the emotion most Americans express regarding the bombings of Hiroshima and Nagasaki.

Senator Hollings says that he was only joking. I ask the senator: Has your joke evoked any constructive solutions to the economic imbalance between us and Japan?

And that's not a joke.

(2) **Japanese Mistranslated on Work Ethic**
Charles Burress
San Francisco Chronicle staff writer
The New York Times, March 11, 1992, Late Edition
Reprinted with permission

The problem with Prime Minister Kiichi Miyazawa's now infamous remark that Americans lack a work ethic is that he never said it. It was a mistranslation by the press that has helped inflame anti-Japanese feeling in the United States to what some observers say is the highest level since World War II.

Despite protests by the Japanese Government and press, the American press has continued to repeat the misquotation, apparently relying on the original mistake. You state February 4 (front page) that Mr. Miyazawa "said that America 'may lack a work ethic.'" A February 13 front-page article refers to "Mr. Miyazawa, who said

that Americans 'may lack a work ethic.'" A February 18 article states he "even characterized American workers as lacking a work ethic."

Other reports have inaccurately lumped his comment with that of Yoshio Sakurauchi, House Speaker, falsely presenting a trend, despite Mr. Miyazawa's renunciation of Mr. Sakurauchi's remarks. Your February 13 headline refers to Japanese leaders "Bashing U.S." A March 3 article states, "Japanese leaders have recently been calling Americans lazy."

Much of the reporting was influenced by an Associated Press article that quoted Mr. Miyazawa as saying of Americans, "In this respect, I have thought for some time that they lack a work ethic."

All of these variations are inaccurate. I am able to read some Japanese and looked at Mr. Miyazawa's remarks in the original. I showed them to translators. I checked translations and accounts from Japan's most respected news organizations—The *Asahi Shimbun* newspaper and NHK TV—and from the Japanese Ministry of Foreign Affairs.

The disputed remark came when he was speaking about an American economic shift from producing goods to money manipulation, such as leveraged buyouts and junk bonds. According to the sources I consulted, a faithful translation of the much-quoted remark is, "In this area, I have long thought that something like a work ethic may be lacking."

That's a different statement. "In this area" refers to his immediately preceding remarks about nonproductive money manipulation. He also said the same problem exists in Japan's "bubble economy." He never referred to all Americans or their work ethic in general, much less to American workers. He merely said a work ethic is lacking in the so-called "money game" sector of both countries. That's not nearly so inflammatory as saying, "Americans lack a work ethic," which is easily taken as an insult to the American character.

The press should honestly re-examine its reporting in this case. Otherwise, Mr. Miyazawa's purported remark will enter the historical record and continue to poison the American mind against Japan, not only harming the world's most important bilateral relationship, but also adding fuel to what one recent article called a new "climate of fear" for people of Asian heritage in America. It will also continue to erode the credibility of the United States press in Japanese eyes and contribute to a growing Japanese disillusionment with the United States.

Your group's task is to create an editorial page. Each member of your group should write a letter to the editor expressing opinions on an aspect of the U.S.–Japan economic relationship. You may write to express your opinion on the politicians' remarks contained in the two newspaper articles. For instance, what kind of positive or negative results would result from such remarks, or how you feel about the subject of Americans

and the "work ethic"? Or you may want to write about a more current aspect of U.S.–Japan relations. Remember to make a strong point, and support your opinion(s) with evidence or examples. Also try to be as brief as possible. Arrange these letters to the editor to create the editorial page.

Prepare a 5-minute summary of your activity to present to the rest of the class.

U.S.–Japan Relations and the Asian-American Community

In 1982, a period when many U.S. automobile companies suffered because of competition from Japanese autos, two unemployed Detroit autoworkers beat Vincent Chin, a Chinese-American man, to death with a baseball bat. Witnesses reported the killer mistook Chin for a Japanese person and rallied against him and "his countrymen" for ruining America's economy with imports. Many people felt that anger and resentment of Japan led to a climate where Vincent Chin could be killed, mainly because he looked Japanese.

During the early 1990s, U.S.–Japan tension again increased. Many Asian Americans reported that this tension had led to increased hostilities towards them, even though they were American. Many agencies have reported an increase in anti-Asian hate incidents during this period.

Read through the following articles, carefully taking note of the various perspectives on this issue. Questions and an activity follow these articles.

Panel Links Japan-Bashing, Violence; Rights Commission Asks Politicians to Refrain from Race-Baiting

By Lynne Duke
The Washington Post, February 29, 1992
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Japan-bashing by U.S. workers, businessmen, and politicians contributes to bigotry, discrimination, and violence against Asian Americans in general, the U.S. Civil Rights Commission said yesterday.

The commission appealed to political leaders to "refrain from race-baiting tactics in the upcoming election."

"Japan-bashing is on the rise across the nation, and there are signs that racial animosities toward Japanese Americans and other U.S. residents who trace their origin to many different Asian lands are increasing as well," Arthur Fletcher, the commission chairman, said in a prepared statement delivered at a news conference in New York.

The rhetoric, Fletcher added in an interview, can encourage scapegoating of Asian Americans by people disgruntled about the nation's economic woes.

"When they hear national leaders, whether it's from the economic arena or the political arena, it seems to validate and justify their attitude and position that 'my plight isn't my fault; my plight is the fault of somebody else whose taking advantage of America,'" said

Fletcher. "Then what you get is an environment that is charged with an emotional tendency to look toward somebody to strike out at."

Federal statistics on hate crimes against ethnic and religious minorities have been collected only for the past year or so. But the commission report cited fragmentary reports from several cities where anti-Asian hate crimes have occurred. For example, although Asians were only 4 percent of Philadelphia's population, in 1988 they were victims of 20 percent of the city's hate crimes, making them statistically more likely to be victimized than blacks, whites, Hispanics, or Jews. Throughout the 1980s in Los Angeles, 15 percent of hate crime victims were Asians, who constituted about 8 percent of the city's population, the report said.

Resentment of Asian Americans is fueled in large part by the popular perception that they are a high achieving "model minority" whose advances in education and business rob others of opportunity, the report said.

Contrary to that stereotype, the commission report, entitled "Civil Rights Issues Facing Asian Americans in the 1990s," said that Asian Americans are confronting a wide array of barriers stemming from discrimination as well as from linguistic and cultural differences. The report, one of a series the commission is obligated to issue, is based on two years of research.

The slaying Sunday in Camarillo, Calif., of a Japanese businessman further fueled fear among Japanese Americans when it was revealed that the victim had been threatened two weeks earlier by an unemployed white man who blamed Japan for his troubles. The killing has not been classified a hate crime, and police reportedly are investigating possible ties to Japanese organized crime.

"All the scapegoating is causing increased antagonism on the street," said Paul Igasaki, director of the Asian Law Caucus in San Francisco. "I can say personally that I've gotten more racist remarks from people of all races recently than at any time since I was child."

Much of the bigotry is rooted in a belief that Asians are outsiders, said Stanley Mark, a Chinese American who is program director at the Asian American Legal Defense and Education Fund in New York City.

"Asians, regardless of how many generations they're here, they're viewed as outsiders or foreigners," said Mark. Though he was born in the United States, Mark said he still has to put up with people marveling at his ability to speak perfect English.

Climate of Fear for Asian Americans: Japan-Bashing Over Trade Seems to Encourage Hate Crimes

By Michael McCabe
The San Francisco Chronicle, February 3, 1992
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Japanese Americans in California are starting to worry that Japan-bashing is being translated into bashing American citizens who happen to be of Japanese descent.

With last year's 50th anniversary of the attack on Pearl Harbor and now rising trade tensions, there has been a growing number of reports of vandalism, racial slurs, and other acts of harassment aimed at Japanese Americans or others who even resemble people of Japanese ancestry.

"It is something that is becoming more and more of a concern because there has really been an increase of anti-Asian American incidents," said Representative Norman Mineta, D-San Jose. "It is not that we don't have legitimate trade differences with Japan, but the kind of rhetoric we are hearing lately has resulted in some people looking for scapegoats."

The fuel for such a backlash is spilling out all over the place: Los Angeles' transit commission canceling a $22 million railcar contract with Japan's Sumitomo Corp.; a bid by a group headed by Japanese to buy the Seattle Mariners; a Japanese investor's purchase of the Pebble Beach golf resort; Chrysler chief Lee Iacocca calling the Japanese government liars; Japanese legislators calling American workers lazy and illiterate.

In many cases, this is reflected in feelings of resentment by the man or woman who, perhaps recently laid off, feels helpless and frustrated. Japan is far away, a long and expensive plane trip. So, hate the one you're with.

Statistics are sketchy, in part because Asian Americans may be reluctant to report such incidents, police say. But Japanese American community leaders say just about everyone has a recent horror story.

"It's the new mood," Dale Minami, a San Francisco lawyer and president of the Coalition of Asian Pacific Americans, who said he was stunned during a recent walk in the Financial District when a white man pushed him in the shoulder and muttered, "Chink."

Asian American leaders, as well as police and other law enforcement officials, say some examples of the incidents include:

- A Bay Area Asian restaurant owned by a Vietnamese American was broken into and set on fire in December. On the side of an adjacent building, someone had painted the words, "Merry Christmas Chink."

- In Los Angeles two weeks ago, an office of the Japanese American Citizens League received a bomb threat on its answering machine after the office was closed. The caller, a woman, said: "I'll show you a year of remembrance, you dirty Japs. What we remember is Pearl Harbor. The only good thing George Bush ever did was throw up in the lap of a Jap. Filthy animals. You just watch out for bombs planted around your Day of Remembrance." [Day of Remembrance is a commemoration of the anniversary of the Federal order that forced Japanese Americans to leave their homes behind and live in internment camps during World War II.]

- In the Los Angeles County community of Norwalk, the Southeast Japanese Community Center was the scene of three incidents of vandalism in less than two weeks last October. The building was broken into, paint was splashed around walls, documents were scattered, and white paint was used to write racial slurs: "NIPS go Home," and "Go back to Asia."

- In Marin County, a Buddhist church received a hate letter last July that promised "Death to All Former Internees."

Ken Iwagaki, president of Allied Engineering Co. in San Jose, agrees. "The atmosphere has definitely changed. It is not comfortable any more the way it used to be," he said. "Most Japanese Americans, because of the past, are real thin-skinned like me."

Many Japanese Americans expect matters to get worse before they get better. Part of it is tied up with the bad economy, part of it with old wounds linked to Pearl Harbor and the hysteria of World War II that resulted in Japanese Americans being rounded up in internment camps.

"I think I have sensed a return of the mood that has been just below the surface ever since the internment camps," said San Jose Deputy Police Chief Thomas Shigemasa. "We want all Americans to recognize that Japanese Americans are indeed loyal Americans, and not be mistaken once again as Japanese loyal to Japan."

Questions and Discussion

1. Although some Asian American families have lived in the United States for five or more generations, some people still see them as foreigners. U.S.–Japan trade tensions eased somewhat after 1992, but many Asian Americans still feel that international problems can affect them. These Asian Americans point out that when people are angry with Japan, they may take that anger out on any Asian person they meet up with in the United States. What are your thoughts on this issue?

2. In the first article, the U.S. Civil Rights Commission asked politicians to refrain from "race-baiting" and "Japan-bashing" tactics. Why do they warn against such actions?

3. The second article lists some recent hate crimes towards Asian Americans. What do you think motivates people to commit such crimes?

Activity

On June 22, 1994, Senator Bill Bradley (New Jersey) delivered a Senate floor statement on "Race Relations and Americans from Asia." In his speech, Senator Bradley said the following (excerpted with permission from Senator Bill Bradley):

***

Some Americans do not register that Asian Pacific Americans are even a thread in our national fabric, and many more only see them through stereotypes and caricatures, ranging from the gifted math and science students of the so-called "model minority myth," to exotic geisha girls, Bruce Lee and kung-fu, and waiters serving mu-shu pork at Chinese restaurants. Stereotypes—both positive and negative—about Asian Americans abound, but they hardly illuminate the complexity of their cultures or their social contributions.

***

One of the most prevalent stereotypes that ignores the diversity of Asian Pacific Americans is the "model minority myth," which says that, "Americans of Asian descent are the 'healthy' minority, the 'smart' minority, the 'self-sufficient' minority, the 'hardworking, but silent' minority." In many respects, statistics back up the "model minority" stereotype: Asian Americans have the lowest divorce rate of any racial group, the lowest rate of teenage pregnancy, the highest median family income, and the lowest rate of unemployment. Moreover, the number of Asian-owned businesses increased by nearly 1,000 percent from 1972 to 1987.

But a report released last month also revealed that Southeast Asians have the highest rate of welfare dependency of any racial or ethnic group. More than 30 percent of all Southeast Asian households are on welfare, and among some groups, like Cambodians and Laotians in California, the percentage on welfare skyrockets to 77 percent.

***

Asian Americans often become a convenient scapegoat. Take Japan-bashing as an example. With the recent failure of U.S.–Japan trade talks, it could reappear. The U.S.

economy is experiencing monumental transformations—the end of the Cold War, the influx of millions of new people into the world marketplace, the emergence of the knowledge revolution, and the continued buildup of our national debt. Americans are understandably feeling vulnerable. Japan has erected barriers to its markets. Japan owes it to its consumers and to the world to open its markets. We must be clear and firm in our policy toward the Japanese government. But making Japan our scapegoat is not the answer. Inflammatory rhetoric helps no one. The current Japan-bashing phenomenon becomes more and more disturbing with each politician's slip of the tongue and each "Honda-bashing" party that the media covers. And what these critics of Japan must realize, given the disproportionate role of race in American society, is that hatred of Japan risks turning into hostility toward our fellow citizens. Increasingly, the brunt of anti-Japan sentiment falls not only on Japanese Americans, but because many non-Asians fail to make a distinction among different Asian American nationalities, on Asian Pacific Americans as a whole. For example, the first highly publicized instance of brutal anti-Asian violence was the 1982 murder of Vincent Chin. Chin, a 27-year-old Chinese American, was bludgeoned to death in Detroit by two unemployed auto workers who blamed the layoffs in the auto industry on the Japanese.

Because politicians such as Senator Bill Bradley must make decisions and statements on issues such as U.S.-Japan relations and Asian Americans, they need to hear from people such as you. Write a group letter addressing some of the issues brought out in the excerpts from Senator Bradley's speech or from the articles included in this activity. Make sure your group comes to a consensus on the issues you would like to include in the letter. Senator Bradley, who is obviously concerned about issues such as the effects that Japan-bashing has on the Asian-American community, has agreed to receive your reactions.

In your letter to Senator Bradley, you may want to share your concerns, and propose solutions, as well as offer suggestions. Make sure that you present issues which affect you as students. For example, have there been incidents of hate crimes at your school or in your community? How has U.S.–Japan relations affected you personally? Do you agree/disagree with what Senator Bradley said in his speech? Read your letter to the class and your teacher, and edit the letter according to their comments. Each group member should sign the letter and mail it to:

The Honorable Bill Bradley
731 Hart Building
Washington, D.C. 20510

JAPAN-BASHING, AMERICA-BASHING, AND POLITICAL CARTOONS

The relationship between Japan and the United States is often perceived and portrayed in terms of conflict, competition, us vs. them, and domination. These terms of conflict revolve around issues such as Japanese investment in the United States, the deficit and trade imbalance, economic competitiveness, skill, protectionism, nationalism, cultural practices, and racism. The nature of the terms of conflict used in the United States flow from conceptions, images, and words used to characterize Japan and its people during World War II.

In the late 1980s and early 1990s, Japan enjoyed a strong economy, while the U.S. economy suffered a recession. With U.S. unemployment high, some politicians, business leaders, autoworkers, authors, and others blamed Japanese competition for U.S. economic problems. They criticized Japanese trade practices as unfair. Some of these critics resorted to "Japan-bashing" to make their point, portraying the U.S.-Japan relationships in stark, polemic terms and fusing economic practices and stereotypes to criticize Japan and its people as a sinister threat on twin economic and cultural fronts. Japan-bashers have used highly emotional charges such as "economic war" and "second Pearl Harbor" to foster a general feeling of antagonism towards Japan. Their activities have ranged from promoting anti-Japan policies and authoring books and articles to smashing Japanese cars and committing acts of violence against Asian Americans.

Some people thought that Japan deserved such harsh criticism, but others warned that overly emotional bashing would lead to more problems than it would solve. Those people who are perceived to work for Japanese interests in the United States or who defend Japan are often referred to as "apologists." Some argue that defenders of Japan are not necessarily apologists, but the term is still used liberally by both Japanese and Americans to denigrate those with opposing views. Those who look for ways to perceive U.S.-Japan relationships in terms other than polemical conflict emphasize the similarities, interdependence, and cooperation between the two countries and strive to promote grass-roots activism to combat racism and deepen mutual understanding.

An "America-bashing" trend has been identified in Japan in recent years as well. Generally perceived as a reaction to U.S. aggressiveness, America-bashing, or *kenbei*, stresses the advantages of Japanese social, institutional, and economic conditions in contrast to those in the United States. Major incidents of America-bashing have included publication of the book, *The Japan That Can Say No*, by Shintaro Ishihara and Akio Morita, and a former prime minister's remarks that American workers were lazy.

Read through the following articles, carefully taking note of the various perspectives on this issue. Questions and an activity follow these articles.

Bashing Is Dangerous and Avoidable

By Richard Holbrooke
The New York Times, February 22, 1992.
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Richard Holbrooke, a managing director at Lehman Brothers, was Assistant Secretary of State for East Asian and Pacific affairs in the Carter Administration.

In the last two months, U.S.–Japanese relations have declined more than at any time since the anti-American demonstrations in Tokyo in 1960. Yet nothing fundamental has changed between the two nations to precipitate this shift. It is the result of nothing more—or less—than a failure of leadership on both sides.

Each side has always had its protectionist politicians, businessmen, and journalists who criticized the other nation, sometimes fairly, sometimes not. But never before have the leaders of the two nations allowed themselves to become part of the problem by crossing the fine line dividing constructive criticism from demagogy.

This is particularly inexcusable because George Bush and Kiichi Miyazawa are personal friends and are knowledgeable about each other's nations. Neither would have wanted this to happen—yet their own actions and statements created the current mini-crisis.

How it happened and what should be done about it are questions that must be addressed immediately, not only by the two leaders but by everyone affected by the relationship. And that means practically everyone in both nations.

When President Bush unwisely changed the focus of his December trip from cooperation on the global agenda to dealing with his domestic problems, his implicit message was clear: Japan was responsible for America's current economic problems. Mr. Miyazawa's response was also surprising. As the most fluent English-speaking leader in Japanese history, with hundreds of American friends (and an American son-in-law), he surely understood that comments such as those about the American "work ethic" would echo blatantly anti-American comments that have been made by other senior Japanese officials.

The truth is, of course, that trade questions cannot be reduced to simple formulas. The U.S., as President Bush himself admitted during his Asian trip in December, is not always "pure" itself. The economic differences between the two nations have actually narrowed significantly in the very period of time in which the noise level has risen. In fact, the American trade deficit with Japan has decreased 27 percent in the last three years. Hundreds of other statistics that show the true complexity of the relationship have been similarly buried in the avalanche of recent publicity.

Everyone knows—and has paid rhetorical lip service for years—to the proposition that these two mightiest of economies (together amounting to 40 percent of the world's gross national product) have a responsibility to address the pressing world problems that during the Cold War received insufficient attention.

But just when the Cold War has finally ended and the moment had arrived to put substantive flesh on those rhetorical bones, two weak leaders allowed domestic politics to turn them away from their original (and worthy) game plan and toward pandering to their own protectionist constituencies. In a word, political weakness drove President Bush and Prime Minister Miyazawa into positions with which neither man could possibly feel comfortable—and from which they must extricate themselves.

Instead of postponing his trip to Washington, as he has just done, the pro-American Prime Minister should reschedule his visit to the pro-Japan President. Then both men, even in this political season, should tell the people of both nations the truth: while we have many problems to resolve, we have even more opportunities before us if we work together. If they continue to fail in their responsibilities as leaders of two great nations, both countries will descend into economic and trade wars, whose effects would be disastrous.

Surely, Mr. Bush and Mr. Miyazawa both know this. Why don't they say so, loudly and firmly?

U.S.–Japanese Relations; Beyond The War Of Words; When Bashing Is Smart Politics

By Walter Russell Mead
Los Angeles Times, February 16, 1992
Reprinted with permission

The Red Menace is dead; long live the Yellow Peril.

Communism is no longer a credible global menace, but we have a new king of terrors now: the alleged Japanese plan to ruin our economy by selling us quality goods at attractive prices.

This insidious Japanese plan for world dominion is already providing best-selling novelists with badly needed replacements for shopworn Nazis and newly unconvincing KGB bad guys, but hack writers aren't the only beneficiaries of the new Yellow Peril: Hack politicians and overpaid, underperforming corporate executives do pretty well, too.

For years, Americans have thought of Japan-bashing as a harmless entertainment—a no-cost way for politicians to cater to the ever-influential Stupidity Lobby. But now the rules of the game have changed, and people on both sides of the Pacific need to take note. The Japanese have started bashing back.

American workers are illiterate layabouts, says the prime minister of Japan. In response, the Americans produce studies that show American workers are still more productive than the Japanese. This is true, but it misses the point.

The point is that senior Japanese politicians now believe that America-bashing is good politics. The Japanese people are so fed up with the constant whining of the Americans that they want politicians who will stand up to us.

Now that bashing is a transpacific game, with insults flying back and forth like shuttlecocks on a badminton court, both sides need to understand it isn't fun anymore. The two countries in the world who most need good relations with each other, and who can do the most for each other, are embittering their mutual relations with unpredictable consequences.

We've gotten into trouble before. The current wave of Japanese attacks on America is eerily reminiscent of Japanese attitudes in the 1930s. Then, too, many Japanese saw American society as decadent and degenerate. They believed our racially and ethnically mixed society could never work efficiently, and that the United States was on the way down. Underestimating the United States is the worst mistake a country can make—and the Japanese are moving in that direction.

Meanwhile, we in the United States need to think long and hard about where we are headed. Do we want a partnership with Japan, or a rivalry? If we want a partnership, we must accept the need for compromise. Take one example: The Japanese point out with increasing urgency that they pay more for the United Nations than Britain and France combined, but, while the two European countries are permanent members of the Security Council, Japan is not. Japan wants a seat, and it should get one.

The United States needs this global partnership—and so does Japan. Without cooperative U.S.–Japanese action, there is no way the world economy can find its way back to growth. Ambitious U.S. hopes for a new world order depend, in part, on the willingness of Japanese taxpayers and investors to put their money into emerging democracies.

How nice it would be—but unlikely—if the politicians on both sides of the Pacific would spend less time talking about the faults of their partner, and more time thinking about how their own country could improve the relationship.

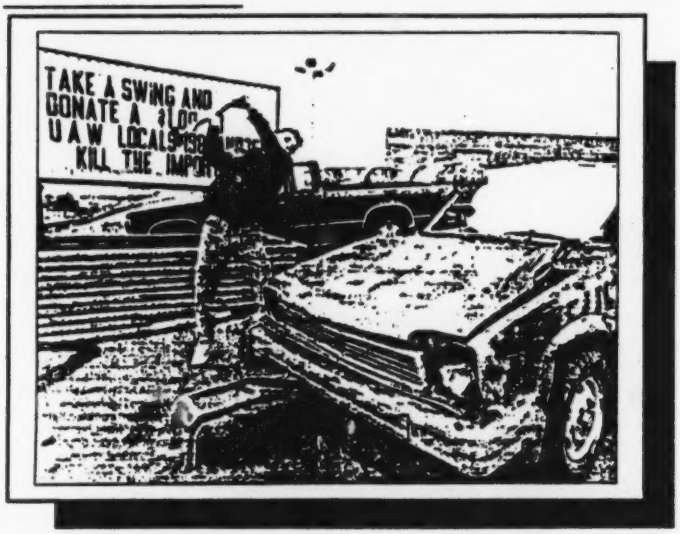
The U.S.–Japan relationship is as intimate as a marriage. Married couples fight, often viciously, but the relationship can survive as long as husband and wife retain a basic respect for one another—and a basic trust.

If Japan and the United States truly want to keep their marriage alive, both sides have work to do. Quickly. Once nations get emotional, their relationships can change at bewildering speed. We've got a fully fledged vicious cycle at work here: Japan-bashing in America incites America-bashing in Japan, which incites another round of Japan-bashing here and so forth and so on.

activity #7

During the Cold War, it was the kiss of death in American politics to be called "soft on the Soviet Union." Are we entering an era when no politician will dare to look "soft on Japan?" And what will it mean when, in response, Japanese politicians take a harder line with us?

There are serious issues over which the two countries differ. Both governments have a responsibility to their citizens to state their views clearly and candidly in their negotiations, and to seek solutions that meet their interests. But government officials, business leaders, and private citizens must also remember that the U.S.–Japan relationship is both vitally important and alarmingly fragile. Bashing isn't harmless any more. Responsible, serious people on both sides of the ocean should stop it. Now.



Reprinted with permission from the Associated Press

The image of the American smashing the Japanese car is one of extreme violence. The caption that accompanied this photo stated that the act is in retaliation for then Prime Minister Miyazawa's "disparaging remarks about U.S. workers," that they are lazy and have no work ethic.

Questions and Discussion

1. Why do you think that there was such a serious rise in Japan-bashing during the 1980s and early 1990s? Do you think that the criticism of Japan is fair? Why or why not?

2. Do you think that prejudice and racism are involved in Japan-bashing? In America-bashing?

3. The author of the first article claims that U.S. and Japanese politicians know that good U.S.–Japan relations are important, yet still engage in Japan- and America-bashing. Why would they do so?

Activity

Political cartoons have long been a part of journalism. Although often very funny, they can carry strong messages about current events. An effective political cartoon will use pictures and words to make a point about an issue very quickly. Many times political cartoons will tell their message by making fun of a point of view or statement.

Your assignment is to draw two political cartoons relating to Japan-bashing or America-bashing. Your cartoons can address any aspect of the Japan-bashing or America-bashing controversy. Some ideas for subjects might come from the articles you just read, such as the need for a new post-Cold War "enemy," to the prejudice often displayed in Japan-bashing or America-bashing. You may also want to address the statements of politicians or business persons about Japan and competition from Japanese companies.

The Japanese and U.S. examples on the next page show how a political cartoon can tell a message in a few words and a simple drawing. Note also how stereotypes are used in the political cartoons. Don't worry, you don't have to be Walt Disney or Rembrandt to draw a political cartoon.

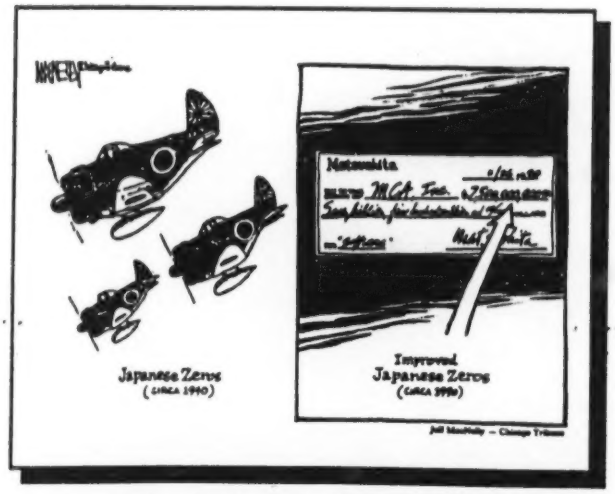
Japanese Political Cartoon

reproduced with permission from Hari Sunao and
The Asahi Shimbun © April 27, 1990

Political cartoon explanation: President Bush is saying, "Okay, it looks like we don't need to fire the Super 301 gun." The swords which were thrown by Prime Minister Kaifu are labeled from top to bottom: "wood products," "supercomputers," "satellites." The words behind Prime Minister Kaifu are translated in English as "structural impediments."

In April 1988, the Omnibus Trade and Competitiveness Act was approved by both houses of the United States Congress. Under the so-called Super 301 provision of this law, the United States targeted wood products, supercomputers, and satellites as sectors where negotiations were needed to open the Japanese market. The law requires the United States to impose unilateral penalties if the negotiations fail. In September 1989, Structural Impediments Initiative Talks began. These talks targeted structural problems in both the Japanese and U.S. economies.

U.S. Political Cartoon



reproduced with permission from Jeff MacNelly and
The Chicago Tribune © 1990

Political cartoon explanation: The cartoonist, Jeff MacNelly, seems to be implying that Japan's foreign investments are succeeding where military aggression failed during World War II.

THE GOLDEN AGE OF HOLLYWOOD

Hollywood movies depicting people and cultures of other countries have historically had a strong impact on the U.S. public's images of other people and cultures of the world. Hollywood movies about Japan have been no exception. Some the earliest depictions of Japanese in Hollywood movies were in the late 1930s. Between 1937 and 1939, eight movies were made based on John P. Marquand's books about Mr. Moto, in which Peter Lorre starred as Mr. Moto. With the United States' growing disenchantment with Japan's activities in World War II, Twentieth Century Fox stopped producing the series until 1945, the year in which *The Return of Mr. Moto* was produced, starring Henry Silva as Mr. Moto.

In this activity, your group will have the opportunity to examine the actual TV film releases of five of these movies and produce a film preview for one of the films.

John P. Marquand's character, Mr. Moto, was a Japanese sleuth, who was a brilliant thinker, master of disguises, and a martial arts expert. The following Mr. Moto films were made in Hollywood by Twentieth Century Fox:

Think Fast, Mr. Moto, 1937
Mr. Moto's Gamble, 1938
Mr. Moto Takes a Chance, 1938
The Mysterious Mr. Moto, 1938
Thank you, Mr. Moto, 1938
Mr. Moto on Danger Island, 1939
Mr. Moto's Last Warning, 1939
Mr. Moto Takes a Vacation, 1939
The Return of Mr. Moto, 1945

Included in this activity are five TV Film Releases of Mr. Moto movies. The task of your group is to create a three-minute preview for one of these films. Select one of the Mr. Moto films and use the synopsis of the film to create the preview for the film. Your group has the choice of either performing the preview in front of the class or using a video camera to record this preview.

Remember that the film preview should be suitable for all audiences.

Mr. Moto Takes a Vacation: TV Film Release

AN INTA CHAMPAGNE PACKAGE
TV FILM RELEASE

Enjoying a real vacation. Having great fun. No crime. Moto
. . . and before the ink was dry two men were murdered . . . a queen's jewels were hi-jacked, and Moto must solve not ONE crime — but FOUR!
PETER LORRE
in
MR. MOTO TAKES A VACATION
JOSEPH SCHILDKRAUT
LIONEL ATWILL
VIRGINIA FIELD
JOHN KING
IVA STEWART
20th CENTURY-FOX
INTA
TV FILM RELEASE

Running time: 70 minutes

MR. MOTO TAKES A VACATION

Cast

Mr. Moto ..... Peter Lorre
Hendrik Manderson ..... Joseph Schildkraut
Professor Hildebrand ..... Lionel Atwill
Eleanor Kirke ..... Virginia Field
Howard Stevens ..... John King
Susan French ..... Iva Stewart
Archie Featherstone ..... George P. Huntley, Jr.
Paul Borodoff ..... Victor Varconi
Wendling ..... John Bleifer
Wong ..... Honorable Wu
David Perez ..... Morgan Wallace
Joe Rubla ..... Anthony Warde
O'Hara ..... Harry Strang
Prince Suleid ..... John Davidson

Credits

Executive Producer ..... Sol M. Wurtzel
Directed by ..... Norman Foster
Original Screen Play by ..... Philip MacDonald and Norman Foster
Based on the character "Mr. Moto" created by J. P. Marquand
Photography ..... Charles Clarke, ASC
Art Direction ..... Bernard Herzbrun and David Hall
Set Decorations by ..... Thomas Little
Film Editor ..... Norman Colbert
Costumes ..... Herschel
Sound ..... Alfred Bruzlin and William H. Anderson
Musical Direction ..... Samuel Kaylin

Synopsis

As the story opens, John King, heading an archaeological expedition to Arabia for the San Francisco Museum... has just unearthed the priceless Crown of Balkis, Queen of Sheba. Moto, believing such a fabulous treasure will attract the world's most notorious criminal, Metaxa, has accompanied the expedition disguised as an associate professor. On board ship bound for America George P. Huntley, Jr., unwittingly reveals Moto's identity and a band of jewel thieves, led by Morgan Wallace, Virginia Field and Anthony Warde, plan to assassinate him, but he escapes them. At the dock the crown is hi-jacked by gangsters, but Huntley and the police recover it and bring it to a special vault in the museum where an invitation preview is arranged by Lionel Atwill, the museum's curator, and Joseph Schildkraut, a sponsor of the expedition. Various sinister happenings, including two cold-blooded murders, have convinced Moto that Metaxa is really at hand, but he is unable to penetrate the master criminal's clever disguise. At the preview Moto accuses an innocent person of being Metaxa so that the real Metaxa will relax his guard. His plan succeeds and the real Metaxa attempts to steal the crown from the vault. However, after a terrific battle, Moto overpowers Metaxa and rips away his disguise. It is only then that he can depart in peace on his *real* vacation.

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Mr. Moto's Gamble: TV Film Release

NTA DREAM package
TV Film Release
IF HE WON...he would trap a phantom killer!
IF HE LOST...he himself would be killed!
PETER LORRE
as the famous Saturday Evening Post detective
in
MR. MOTO'S GAMBLE
The crime-detecting champion of fiction and film joins with the son of Chan to solve his most dangerously difficult case!
A 20th Century-Fox Picture with
KEYE LUKE • DICK BALDWIN
LYNN BARI • DOUGLAS FOWLEY
JAYNE REGAN • HAROLD HUBER
MAXIE ROSENBLOOM
20th CENTURY FOX
NTA TV FILM RELEASE

Running time: 71 minutes

MR. MOTO'S GAMBLE

Cast

Mr. Moto	Peter Lorre
Lee Chan	Keye Luke
Bill Steele	Dick Baldwin
Penny Kendall	Lynn Bari
Nick Crowder	Douglas Fowley
Linda Benton	Jayne Regan
Lieutenant Riggs	Harold Huber
Wellington	Maxie Rosenbloom
Philip Benton	John Hamilton
Connors	George E. Stone
Clipper McCoy	Bernard Nedell
Gabby Marden	Charles Williams
Biff Moran	Ward Bond
McGuire	Cliff Clark
Sammy	Edward Marr
Joey	Lon Chaney, Jr.
Frankie Stanton	Russ Clark
District Attorney	Pierre Watkins
Editor	Charles D. Brown

Credits

Directed by	James Tinling
Associate Producer	John Stone
Original Screen Play by	Charles Belden and Jerry Cady
Based on the character "Mr. Moto" created by	John P. Marquand
Photography	Lucien Andriot, A.S.C.
Art Direction	Bernard Herzbrun and Haldane Douglas
Film Editor	Nick De Maggio
Costumes	Helen A. Myron
Sound	Bernard Freericks and William H. Anderson
Musical Direction	Samuel Kaylin

Synopsis

Mr. Moto makes his college course in criminology exciting by working on a real murder case with his students, among whom is Charlie Chan's son (Keye Luke).

Dick Baldwin, a prizefighter, has knocked out his opponent in a "fixed" fight, and the beaten man dies from the effect of poison entering a cut over his eye. The poison is found on Dick's glove, but Moto proves to his class that the poison was shot onto the glove from outside the ring. Dick is arrested, and Jayne Regan and Lynne Bari vie to furnish his bail. Jayne is the daughter of the head of the boxing association, while Lynn is a reporter handling the society angle of boxing.

Lee Chan is present at the fight with Maxie Rosenbloom, retired pugilist and now a kleptomaniac. Maxie unwittingly furnishes a clue to the man who fired the poison gun, and the pair set about solving the case.

The murderer, however, realizes he must "get" Moto in self-defense, but his clever trap for the detective boomerangs and he is forced to reveal himself.

The thrilling climax shows Lee racing to a neck-and-neck finish with Moto to solve the case.

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BEST COPY AVAILABLE

Mr. Moto Takes a Chance: TV Film Release

AN NTA CHAMPAGNE PACKAGE
TV FILM RELEASE
MYSTIC TEMPLES!
NATIVE SORCERY!
WELLS OF DEATH!
DEADLY BLOW-GUN DARTS!
Into a poisonous wilderness of nameless terror ventures the screen's most amazing sleuth... to face the weirdest adventure of his perilous career!
PETER LORRE
as the master of mystery of Saturday Evening Post fame
in
MR. MOTO TAKES A CHANCE
with
ROCHELLE HUDSON
ROBERT KENT
J. Edward BROMBERG
20th CENTURY-FOX
TV FILM RELEASE

Running time: 63 minutes

Mr. Moto Takes A Chance

Cast

Mr. Moto .....PETER LORRE
Victoria Mason
ROCHELLE HUDSON
Marty Weston.....ROBERT KENT
Rajah Ali
J. EDWARD BROMBERG
Chick Davis.....CHICK CHANDLER
Bokor .....GEORGE REGAS
Zimmerman
FREDRIK VOGEDING

Credits

Executive Producer
SOL M. WURTZEL
Directed by.....NORMAN FOSTER
Screen Play by..LOU BRESLOW *and*
JOHN PATRICK
Original story by..WILLIS COOPER
and NORMAN FOSTER

Synopsis

Rochelle Hudson is forced to bail from her plane when it catches fire over Indo-China. She lands near the ruins of Angkor Wat and almost on top of Mr. Moto (Peter Lorre) posing as a Japanese archaeologist. He sends her along with Robert Kent, a newsreel cameraman and Chick Chandler, his assistant, to the village of Tong-Moi. George Regas, a high-priest, and his bodyguard accompany the party.

Arriving at the village, Rochelle finds that the Rajah, J. Edward Bromberg, desires to keep her captive. After a feast in her honor, she steals away to Lorre's hut and locates a secret map of the hidden Temple of Siva, which she believes to be the location of a munitions base. Followed by Regas and his bodyguard, she goes to the temple, where they attempt to torture her into confessing a possible connection with Lorre, whom they regard with suspicion. Lorre arrives in the disguise of a holy man and pretends to hypnotize Rochelle, at the same time informing her of his identity. He is on a mission to discover the hidden munitions base, while Rochelle has been instructed by the British Intelligence Service to investigate reports of a native uprising. During the "trance" Kent enters the temple and is also held captive.

Realising his friends are in danger, Chandler enlists the aid of a trader, Frederik Vogeding, who is unloading his sampan. On reaching the temple, Chandler learns the trader is a smuggler of ammunition to the natives. With the cargo delivered, great war drums sound and signal fires appear in the village. In the battle that follows, Lorre's ammunition runs low.

Bromberg and his soldiers arrive, force Rochelle over to their side, and order Lorre, Kent and Chandler to be executed. Through clever strategy, in which he ignites motion picture film he had unrolled from the ammunition base to Bromberg's position, Lorre effects the release of the captives and himself, and they make a dash for the sampan which will carry them back to civilisation.

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Mr. Moto in Danger Island: TV Film Release

NTA DREAM package
TV Film Release

"DEAD MEN DO TELL NO TALES!"
A corpse comes back... to point the finger of guilt at his slayer!
PETER LORRE
as the Saturday Evening Post's master crime detector
MR. MOTO in
DANGER ISLAND
with
JEAN HERSHOLT · AMANDA DUFF
WARREN HYMER · RICHARD LANE
LEON AMES · Douglas DUMBRILLE
20th
NTA

Running time: 70 minutes

MR. MOTO in DANGER ISLAND

PETER LORRE

Cast

Mr. Moto	Peter Lorre
Sutter	Jean Hersholt
Joan Castle	Amada Duff
Twister McGurk	Warren Hymer
Commissioner Gordon	Richard Lane
Commissioner Madero	Leon Ames
La Costa	Douglas Dumbrille
Col. Thomas Castle	Charles D. Brown
Governor John Bentley	Paul Harvey
Lieut. George Bentley	Robert Lowery
Captain Dahlen	Eddie Marr
Grant	Harry Woods

Credits

Directed by	Herbert I. Leeds
Associate Producer	John Stone
Screen Play by	Peter Milne
Based upon story ideas by	John Reinhardt and George Bricker
From a novel by	John W. Vandercook
Based up on the character "Mr. Moto" by	J. P. Marquand
Photography	Lucien Andriot, ASC

Synopsis

Moto summoned by Uncle Sam! . . . sent to Porto Rico to stop the smuggling of cheap South American diamonds through the island. One investigator from Washington has already been murdered and Moto is kidnaped at the pier, coming face to face with minor members of the smuggling ring, but suspecting there is someone higher up. After a series of hair-breadth escapes from death Moto finally is convinced the ringleader will be found among the governor's "official family." Base of the smugglers' operations is located in the interior of an island swamp and there Moto takes the various suspects when he sets out to arrest the smuggling gang. In an exciting pursuit through swampy byways, the next-in-command of the smuggling gang is riddled with bullets from the gun of a wealthy shipping man who is accompanying Moto. Moto rushes the smuggler to the hospital and allows information to leak out that the man will be strong enough by 8 P.M. to talk, and then he will name the man higher up. Just before the hour a knife flies through the window and buries itself in the smuggler's body. The guilty one is caught outside the hospital window and Moto then reveals that the intended victim was already dead before he reached the hospital.

He had used a corpse to catch the killer!

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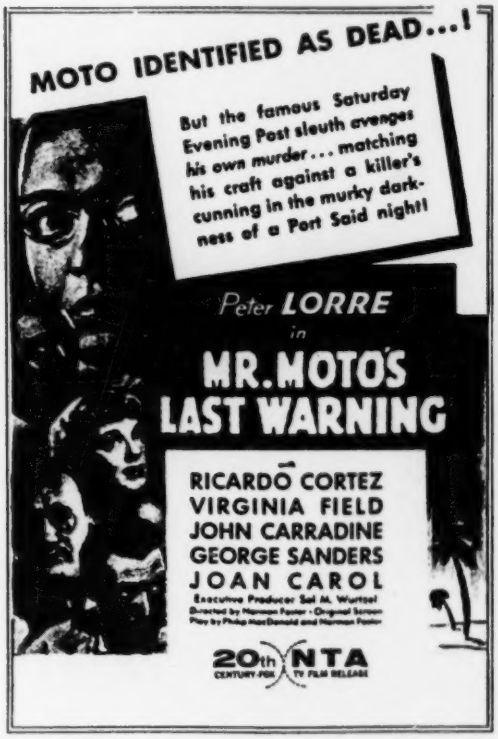
Mr. Moto's Last Warning: TV Film Release

NTA DREAM package TV Film Release


MOTO IDENTIFIED AS DEAD...!
But the famous Saturday Evening Post sleuth avenges his own murder... matching his craft against a killer's cunning in the murky darkness of a Port Said night!
Peter LORRE
in
MR. MOTO'S LAST WARNING
RICARDO CORTEZ
VIRGINIA FIELD
JOHN CARRADINE
GEORGE SANDERS
JOAN CAROL
Executive Producer Sol M. Wurtzel
20th CENTURY-FOX
NTA
TV FILM RELEASE

Running time: 71 minutes

Peter **LORRE**
in

MR. MOTO'S LAST WARNING

Cast

Mr. Moto	Peter Lorre
Fabian	Ricardo Cortez
Connie	Virginia Field
Danforth	John Carradine
Eric Norvel	George Sanders
Mary Delacour	Joan Carol
Rolla	Robert Coote
Madame Delacour	Margaret Irving
Hawkins	Leyland Hodgson
Hakim	John Davidson

Credits

Executive Producer	Sol M. Wurtzel
Directed by	Norman Foster
Original Screen Play by	Philip MacDonald and Norman Foster
Based on the character "Mr. Moto" created by	J. P. Marquand
Photography	Virgil Miller, A.S.C.
Art Direction	Bernard Herzbrun and Lewis Creber
Set Directions by	Thomas Little
Film Editor	Norman Colbert

Synopsis

Mr. Moto dead!

A group of arch-conspirators, plotting a disaster near the Suez Canal, which they hope will cause an international crisis, congratulate themselves on having "eliminated" the famous sleuth — the major obstacle, they know, to the success of their plot.

Moto, however, has been too wily. Hot on their trail, he follows one member of the band to a theatre where he encounters an exciting series of adventures, culminating when he recognizes a ventriloquist is sending a message through the mouth of his dummy.

Moto contacts John Carradine, of Scotland Yard, who has become a member of the band. Moto warns Carradine to tread softly, but the plotters discover his identity and he is sent to his death—in a diving bell at the bottom of the Mediterranean.

Ricardo Cortez, the leader of the band, is threatened with unmasking when his sweetheart, Virginia Field, finds out his plan. After leaving her for dead, Cortez engineers Moto's capture, and, tied in a sack, the sleuth is dropped in the sea.

With the aid of a piece of sharp metal he has secreted, Moto escapes from the death-trap and, swimming to the ship the conspirators are using, climbs on board and avenges his own supposed murder when he kills Cortez just in time to prevent the plot's success!

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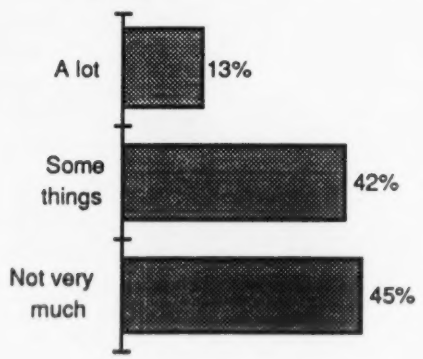
PUBLIC OPINION POLLS

Polls
Public opinion polls are surveys which find out the attitudes, opinions, or beliefs of a large number of people, and are a popular form of statistical information in the media. Polls are conducted by asking specific questions to a random selection of the group being polled. While polls are usually statistically accurate when conducted properly, the kind of information collected and the way that information is analyzed can give distorted impressions.

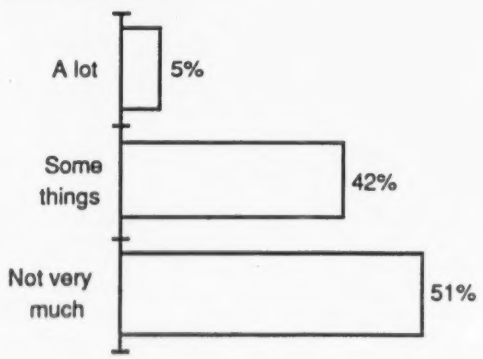
In this activity, your group will be examining results of a poll taken in 1992 by *Time*. Then, utilizing some of the questions from this poll, you will be conducting a poll of your class to find out how your class results compare to the results of the 1992 poll.

In the February 10, 1992, edition of *Time*, the results of polls taken in January 1992 both in the United States and Japan were published. *Time* and CNN conducted the polls by telephone. Five hundred Japanese adults and 1000 American adults were polled. The following are the results of the polls (reprinted with permission from *Time*):

The American View
How much do you know about Japan and its people?



The Japanese View
How much do you know about America and its people?



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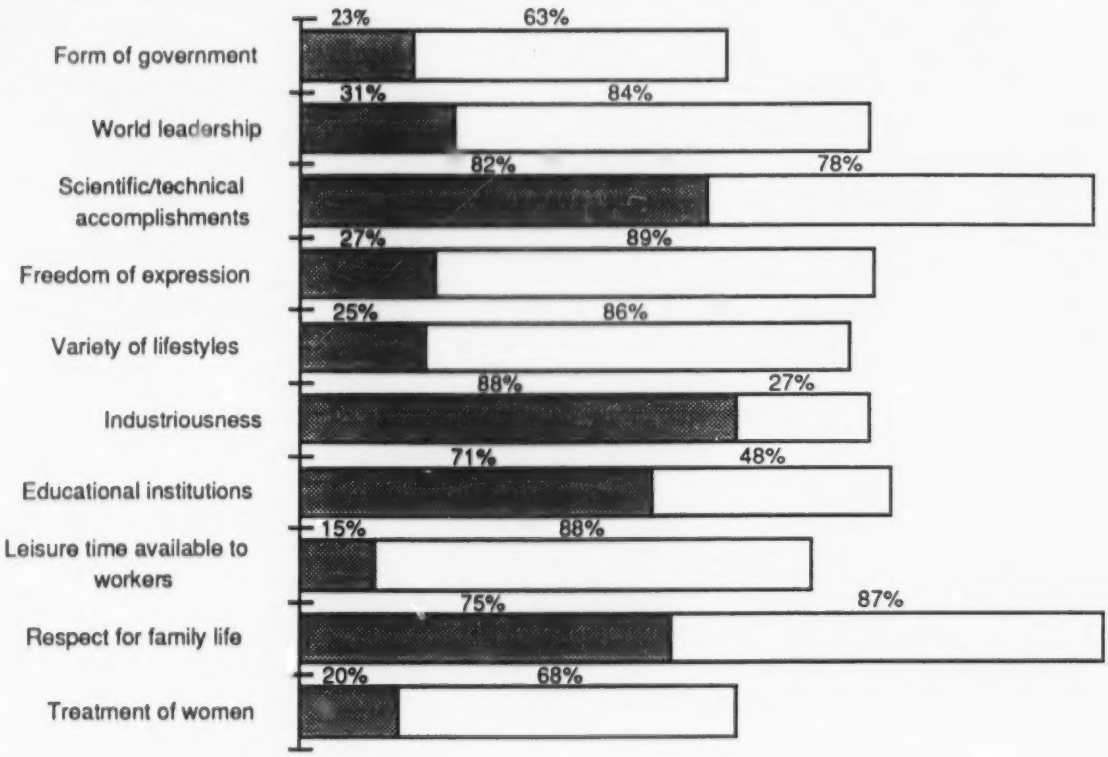
The American View vs. the Japanese View

The American View
Which of the following do you admire about Japan?

The Japanese View
Which of the following do you admire about America?



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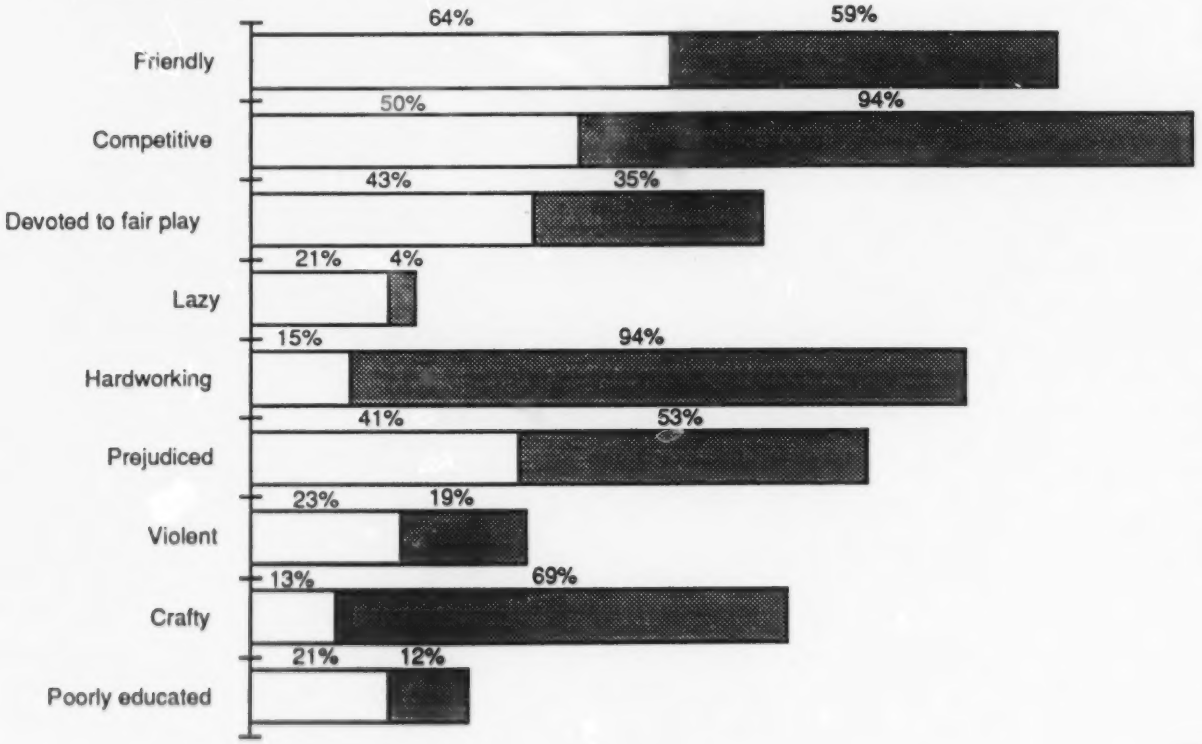
The American View vs. the Japanese View

The American View
Which words describe what people in Japan are like?

The Japanese View
Which words describe what people in America are like?



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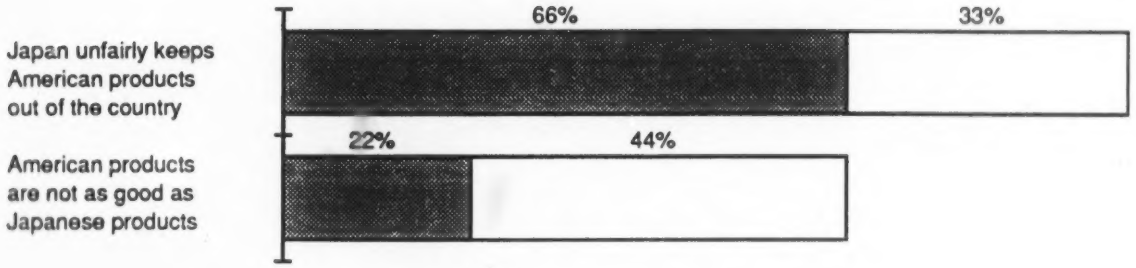
The American View vs. the Japanese View

Which is the main reason for the large trade imbalance between the U.S. and Japan?

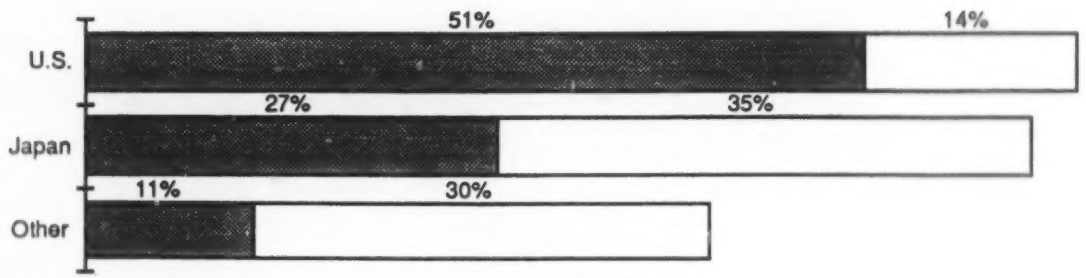
The American View

The Japanese View



Which country will be the strongest economic power ten years from now?
The American View

The Japanese View



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Discuss the following:

- What did you think of the questions asked in the poll?
- Did any of the questions in the poll seem biased to you?
- Did any of the poll results surprise you?
- Do you think U.S. stereotypes of Japan and the Japanese had an effect on the poll results listed under "The American View"?
- Do you think Japanese stereotypes of the United States and Americans had an effect on the poll results listed under "The Japanese View" ?

Conduct a poll of your class utilizing the questions (taken from the *Time* and CNN poll) on the next page. Arrange a time with your teacher to ask each student in your class these questions. Each student in your group should have one copy of the poll questions on the next page and keep a tally of each student's responses on the lines.

Once you have collected the data, calculate percentages for each of the question responses.

For example, if the poll question, "Which country will be the strongest economic power ten years from now?" had the following results (34 students polled):

U.S. XXXXXXXXXXXXXXXXXXXX

Japan XXXXXXXX

Other XXXXXX

the percentages would be:

U.S.: 20 divided by 34 or about 59%

Japan: 8 divided by 34 or about 24%

Other: 6 divided by 34 or about 18%

Compare the class results to those listed under "The American View" from the *Time* and CNN poll, and write a news analysis of it. What do your results show? What information do you want to stress in your news analysis? What opinion do you want to convey? What were some of the surprising findings, if any? Share a 5-minute summary of your news analysis with the class.